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Legendary Stars: Kim Novak, Liz Taylor, Hedy Lamarr, Katharine Hepburn
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Katharine Hepburn gearing up for another cycle • The Heavenly body
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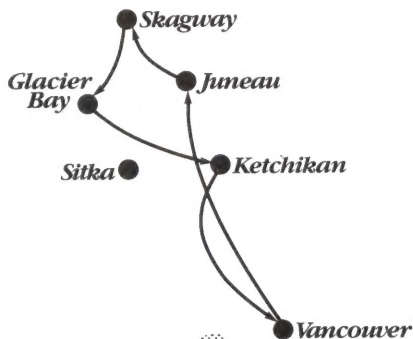
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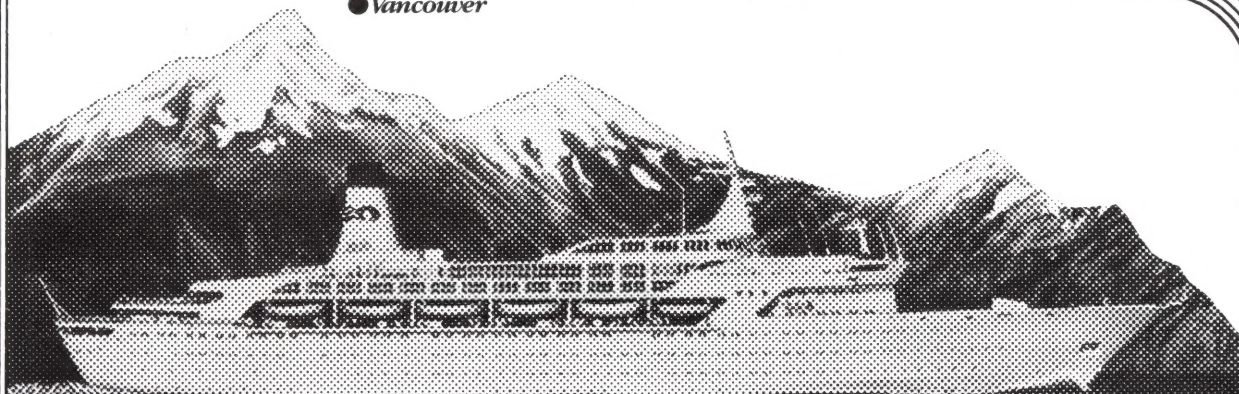
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Hollywood

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Kim Novak and her
Llamas ... Page 7



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Liz and Rock ... pg. 10



President Ronald
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Western Collection
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ON THE COVER

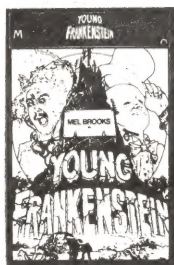
Four fantastic ladies! **Hedy Lamarr** has long been retired and living in New York. **Kim Novak** came out of semi-retirement to do "The Mirror Crack'd" as did **Elizabeth Taylor**. Taylor is currently in rehearsals for her Broadway debut in "The Little Foxes." **Katharine Hepburn** recently completed "On Golden Pond" and is now starring in "West Side Waltz" at the Ahmanson Theatre in LA before taking the play to Broadway.



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Preserving the heritage of the Motion Picture

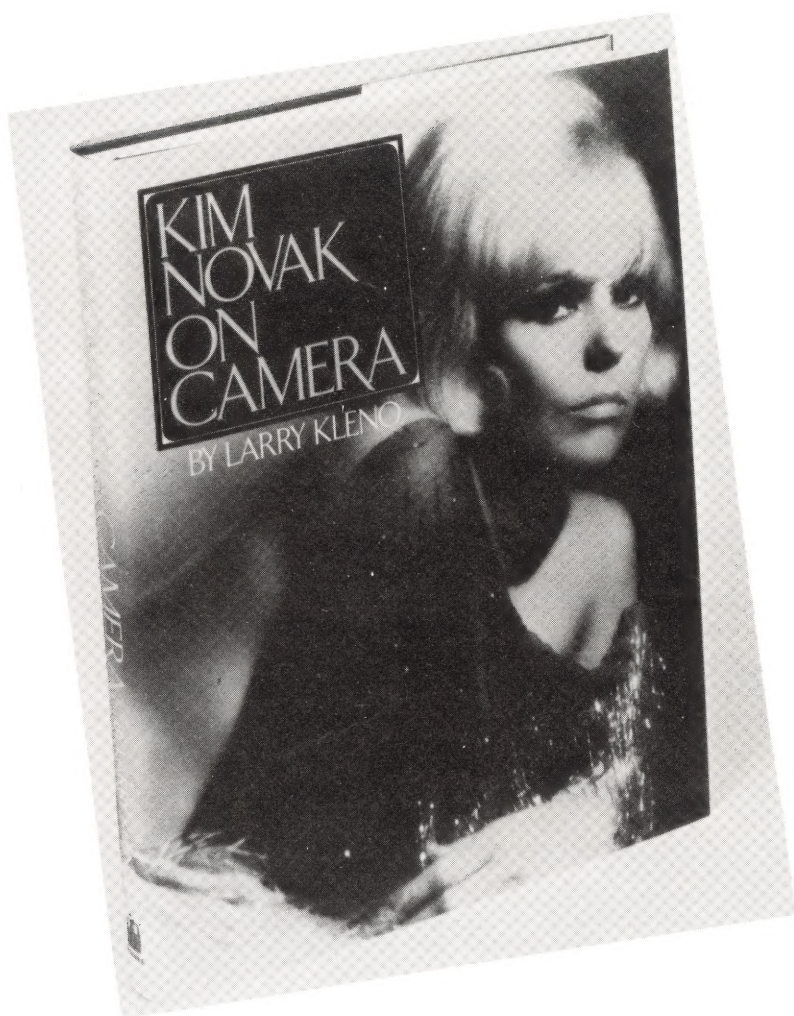
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THE FIRST BOOK ON ONE OF HOLLYWOOD'S MOST LEGENDARY SEX SYMBOLS

KIM NOVAK ON CAMERA

By Larry Kleno

An informal and informative look at the movie star and the woman



KIM NOVAK ON CAMERA, Larry Kleno. This is the first detailed account of the life and career of one of the screen's most charismatic and legendary sex symbols, a woman whose dazzling career has spanned more than 25 years of stardom. The author takes readers on a journey from Kim Novak's arrival in the film capital of Hollywood to her rise as the reigning sex symbol of Columbia Pictures. She was one of the last stars to be "groomed" for super-stardom. Harry Cohn, angered by Rita Hayworth's actions when she was reigning queen-of-the-lot and reluctant to work, said, "I'll make a star out of the next girl who walks into my office, whoever in hell she is." The next girl through his door was Kim. This book deals with the personal and professional conflicts and struggles she faced and describes her battles with Harry Cohn, Tyrone Power, Laurence Harvey and other professionals. Through Kleno, Kim Novak comes alive both as the glamorous superstar and as the privately demure, sincere and down-to-earth woman she is. Her 27 films from 1954-1979 are addressed and comments from her co-stars are included, as well as a complete filmography of each picture. Illustrated with 250 portraits, informal candid, and stills from her films. 324 pages. 8½ x 11.

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MOVIE REEL

MOVIEDOM'S GOLDEN AGE PLAN REVEALED

Announcement of interest to all fans of the Golden Age of the movies is **Francis Coppola's** determination to recreate the beloved years as closely as possible with his Zoetrope Studios. Besides his intention to keep directing, acting and writing talent under contract to Zoetrope, he has also formed a special unit just for the production of musicals. The unit, modeled after MGM's very successful musical unit guided by Arthur Freed which nurtured such talent as Judy Garland, Esther Williams, Bob Fosse, Gower Champion, Donald O'Connor and Frank Sinatra, will be headed by Gene Kelly, himself a graduate of the old Freed unit. On Zoetrope's musical schedule: *One From the Heart*, to be directed by Coppola; *Sex and Violence* from a script by Dennis Klein who will also direct; and *Tucker*, which Coppola will direct from a script he's writing with Freed-unit veterans Betty Comden and Adolph Green.

KENNEDY CENTER HONORS FOUR ARTISTS

The 1980 winners of the Kennedy Center Honors for "lifetime achievement in the performing arts" are composer-conductor Leonard Bernstein, actor James Cagney, choreographer Agnes de Mille, actress Lynn Fontanne and opera singer Leontyne Price.

The oldest honors winner was Miss Fontanne, who is 93 and has lived on an estate in rural Wisconsin since she and her husband, actor Alfred Lunt, retired in 1961. Lunt died in 1977. Miss Fontanne began her stage career in England in 1903 when she appeared in a dramatic production with the great Shakespearean actress, Ellen Terry.



HOLLYWOOD — Lew Ayres, right, and William Bakewell described the making of "All Quiet on the Western Front" at a special screening of the longest known version of the film at the Academy of Motion Picture Arts and Sciences. The blow-up shows Ayres as he appeared in the film. The screening was part of the Academy's year-round program of educational and cultural activities.

RAY BRADBURY TO GIVE PAL LECTURE

Writer Ray Bradbury, author of "Fahrenheit 45," "The Martin Chronicles," "The Illustrated Man," and other famous fantasies, will deliver the first George Pal Lecture on Fantasy in Film, at the Academy's Samuel Goldwyn Theater on Thursday,

February 19, 1981.

The George Pal Lecture on Fantasy in Film was established by the Academy Foundation in memory of the famous science fiction and fantasy director. The lecture will be open to the public at no charge.



Alex Haley Signs In — In cement, that is! Alex Haley, author of the best-selling book, *ROOTS*, and cast members of *ROOTS*, were the first to leave cement impressions for an all-new Starprint Plaza soon to be installed at Movieland Wax Museum in Buena Park, Ca. Haley carefully signs his name next to his handprint as *ROOTS* stars (left to right) Ja'Net DuBois, Brock Peters and Dorian Harewood look on.

REMEMBERING ... THE YEAR 1980

Some of the great personalities of the past died during the past year. Among them Jimmy Durante, Mae West, George Raft, Steve McQueen, Milburn Stone, Jack Bailey, Jay Silverheels, Barbara Britton, Reginald Gardner, Carmel Myers, Don (Red) Barry, Gail Patrick, and George Tobias, Darryl Zanuck, Alfred Hitchcock, Lou Holtz, Jose Iturbi, Sam Levenson, Elliott Nugent, Dick Stabile, Herbie Faye, Babe London and TV's Ben Hunter.

There were some younger stars who passed away: Peter Sellers, David Janssen, Dick Haymes, Rachel Roberts, Gower Champion, and Bobby Van.

The world was shocked by the murder of John Lennon. Although he spent little time in Hollywood, Lennon was part of the revolutionary '60s that changed movies. TV and music. Two of HSM's friends and contributors: Gregg Kendall, actors Agent Hawaii Zeldi Cini, writer, Beverly Hills,

It was a year when the Screen Actors strike shut down production of movies and TV for nine weeks, resulting in higher pay and better working conditions for performers.

The strike delayed the fall television season and ruined the Emmy Awards when none of the major stars showed up to collect their awards.

TV's *Dallas* set a world record for T.V. viewing.

CHAPLIN PLACQUE UNVEILED IN LONDON

Charlie Chaplin, who died on Christmas Day three years ago in Switzerland, has been honored in the rundown London district where he was born.

Actor Sir Ralph Richardson

unveiled a plaque in Chaplin's memory Friday in Lambeth, where Chaplin was born in 1889. He called Chaplin "the greatest comic genius of all time."

Chaplin, whose family was poor, became an actor in vaudeville and musical comedies at an early age. He left Britain in 1910 and became world-famous a few years later, developing the character of "The Little Tramp" for silent movies.

Though he became a rich man by making such classics as *City Lights* and *Modern Times*, Chaplin never forgot his old neighborhood, said Alfie Richardson, a Lambeth council official. "He often came back to Lambeth on his visits to Britain."

THE HISTORIC VISTA THEATRE



Architect's Drawing of the Bard Hollywood Playhouse

The program changes daily at a Hollywood phenomenon, the Vista Theatre. 1981 marks the 58th anniversary of the original opening of the Vista with a film starring Baby Peggy. Known first as Bard's Hollywood Playhouse, the Vista was one of Lou Bard's many Egyptian-style theatres that played an important role in the development of the "neighborhood" movie-house. They recently screened 14 of Samuel Goldwyn's most popular films on seven consecutive Sundays, and in tribute to Mae West, her last film, *Sextette* on a double with Lucille Ball's underrated *Mame*. —K.C.

BURT REYNOLDS 'ROASTED'

Burt Reynolds will be honored by the New York Friars Club as their Man of the Year, May 16, 1981 at a black tie banquet in Manhattan.

Reynolds, voted No. 1 box-office star by the annual Quigley poll of theater owners for the past two years, will be toasted and roasted before more than 1,000 guests in the grand ballroom of the Waldorf Astoria.

DOUGLAS EDWARDS NEW ACADEMY INFO SERVICES DIRECTOR

The Academy of Motion Picture Arts and Sciences has appointed Douglas Edwards Coordinator of Retrospectives, Tributes, Exhibits and the National Film Information Services.

Long active in the field of specialized film exhibition in Southern California, Edwards is curator of films at the Craft and Folk Art Museum and directs the Encounter Cinema exhibition series of independent/experimental/avant-garde cinema co-sponsored by the Craft and Folk Art Museum and the UCLA Film Archives. A member of the feature and documentary film selection committees of Filmex for the past five years, Edwards also served as the administrator of operations for Theatre Vanguard from 1975 to 1978. He was recently elected to the board of directors of the National Alliance of Media Arts Centers (NAMAC).

This position was previously held by Tony Slide, who served in this capacity for five years.

MOVIE CLIPS

A rare appearance of Eva Le Gallienne and Kim Hunter in Joanna Glass' play, *To Grandmother's House We Go*, which opened in Houston and then moves to New York. ... Claudette Colbert has agreed to star in the third revival of the venerable Mary Robert Rinehart-Avery Hopwood mystery, *The Bat*, scheduled to open in New York in the Spring. ... Sheena, Queen of the Jungle, is coming back thanks to producer Marty Ransohoff and Columbia Studios. ... Jack Lemmon and Walter Matthau set to star in *Buddy, Buddy* at MGM. ... And now Stephen R. Friedman will begin filming his epic, *Brenda Starr, Reporter*, next Spring. ... Palm Springs Celebrity Tours, offering a selection of guided tours in the Palm Springs area, is now being handled by Syd Gordon. They also have shuttle service and chauffeured limousine service. ... A new fan club, "The John Wayne

Continued on Page 44

STAGE NEWS & REVIEWS

—Kirk Crivello

Elizabeth Taylor has decided on Lillian Hellman's "The Little Foxes," for her stage debut on Broadway, opening April 30th, after performances in Ft. Lauderdale and the Kennedy Center in Washington, D.C. Liz has the most substantial role in the "The Mirror Crack'd" and more than does it justice in her most disciplined performance since "Ash Wednesday." Natalie Wood had first been signed as the former superstar making a comeback, and her loss is definitely Taylor's gain.



Good friend, Doris Day visited Kaye Ballard on the closing night of "Apartment 8 Strikes Back" at Sebastian's/West Dinner Playhouse in San Clemente. Kaye was a cast member of "The Doris Day TV Show."



Over at Sebastian's/Grand in Anaheim, Paula Lane's comedy impersonation of Marilyn Monroe in "Super Star Awards Show" brings back poignant memories. The resemblance to the blonde star is uncanny.

It's been 28 years since Lilli Palmer's last Broadway show. She plans to return as Sarah Bernhardt in "Sarah in

America." The play deals with the Divine Sarah's American tours between 1880 and 1918, including her final tour in which she played 90 cities, despite having had her leg amputated after an accident.

The City of Pasadena Board of Directors has approved final contracts for revitalization of the historic Pasadena Playhouse. Present plans call for the creation of a professional resident theatre company to open sometime in early 1982.

Tony Mordente directs his daughter Lisa at the Burt Reynolds Theater in Florida. Lisa's recreating her mother's role in "Westside Story." Lisa's mother is dancer Chita Rivera, who's starring in the new Broadway production of "Bring Back Birdie," with Donald O'Connor.

Jan Clayton, who created the role of Julie in "Carousel," will star for producer Buddy Ebsen in "Turn to the Right." Jan once shared the stage with Ebsen in the 1946 revival of "Show Boat" in New York. Show opens in Los Angeles.

"Ping Pong," billed as an adult comedy with Vera Miles, was such a big success at Scott Hardy's Dinner Theatre in Glendale, the star's been offered "Same Time, Next Year."

CTR.'S JOHN WAYNE PROGRAM

For the second consecutive year, a weekend film program on John Wayne will be offered at the Buffalo Bill Historical Center in Cody, Wyoming. The dates are February 6 and 7, 1981.

The program "John Wayne Classics: Five Decades of Western Films," will consist of five films, one from each of the last five decades in which Wayne had starring roles in western movies.

Panelists will discuss the films in terms of cinematic art, feminine view point, and historical perspective. There will also be a short biographical audio-visual presentation. The seminar fee is \$11.

For complete details, write to Gene Ball at the Buffalo Bill Historical Center, Box 1000, Cody, Wyoming 82414.

Whenever the name Kim Novak is mentioned to filmgoers, there is usually a smile of pleasant recognition as they reflect back to the days when she was one of the top box-office attractions in the world. "Legend" and "Superstar" are two very overworked appellations that are constantly unleashed in the entertainment world, but what other words so succinctly describe Kim Novak? Any red-blooded male would have instantly voted her as one of the all-time reigning sex symbols of the screen and, for a time, she outdrew even Marilyn Monroe in popularity polls. Currently, she could certainly give any present-day sex goddesses great competition and easily reclaim the title.

The world had heard little of Kim in the last decade. True, she had made two films for television and had lent her presence to several other big-screen features (including *The White Buffalo* and *Just A Gigolo*), but these appearances were only sporadic. Then, two years ago, audiences watching the Academy Awards ceremony were delighted and awestruck when Kim walked onstage, as a presenter, looking every inch the beautiful woman and the star she remains. The "good life" that she mentioned on the show was definitely the right one for her.

Seeing Kim today is a strikingly pleasant experience and she is definitely a woman in her prime. The voice is unmistakable (although just a bit huskier and sexier), the tone is casual and direct with just a touch of shyness. The face is more interesting than ever and the blonde hair and slim figure remains the same. She still has the charismatic quality that she always projected on the screen.

Although most people seem to think she has been in retirement, she never really did retire from the screen. She simply chose not to accept acting assignments that took her away from home for any long periods of time. Home, to Kim, is a stretch of land located in a secluded area of the Carmel Highlands in northern California. There, with her husband Robert Malloy, in a setting of breathtaking beauty she has found the happiness and contentment she always sought.

Recently, however, the blonde actress was lured back before the cameras for a co-starring role in *The Mirror Crack'd*, which was filmed in England, with a cast that included Elizabeth Taylor, Rock Hudson, Tony Curtis and Angela Lansbury. About her role in the film and the reason she accepted it, Kim said:

"I read the script and thought it would be a good film to do. My hus-

band liked it and felt the same. I found it most interesting and I was just itching to go back and do something again. I really missed making films. Although I would never want to go back to working on a full-time basis, I do enjoy making movies a lot more than I used to. This one in particular was a fun script and gave me the opportunity of working with great people. It couldn't have been nicer, or more enjoyable."

Reflections on a Jubilant Victor

KIM NOVAK

An enduring and legendary star

By Larry Kleno



Kim Novak brought a touch of glamour to the 51st Academy Award presentations.

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Kim's role in *The Mirror Crack'd* (based on an Agatha Christie novel) is that of a Hollywood star of the '50s who is sent to England to play Queen Elizabeth I in a film. The fifties' mood of the story is heightened by the presence of the other stars of that era and this whodunit benefits from the brilliant casting. As bitch goddesses, Kim and Elizabeth have some great scenes together. For one scene between the two actresses, during the making of a film within the film, Taylor (as Mary, Queen of Scots) gives the order for Novak (decked out in an Elizabeth I of England costume), "Would you put the virgin queen back in her cage?" For another scene, Novak gets back at Taylor with, "Keep your chin up, dearie—both of them!" In spite of the fact that Kim and Liz have a number of bitchy scenes together with some salty dialogue, both actresses enjoyed it to the hilt. About the part and her co-stars, Kim reflected in this way:

"Elizabeth and I both came out of that period and so we know the Hollywood of the time very well. We had great fun saying out in the open some of the things we might only have had the courage to *think* about other actresses in the past.

"The Lola Brewster character that I play in *The Mirror Crack'd* is not at all like me. I think that is what I liked most about the role. She is a very brassy actress who just says everything she thinks. It was a good role to play and, needless to say, I enjoyed doing it very much.

"It was the first time I've ever worked with Elizabeth and Rock Hudson too, although I did know Rock. I've worked with Tony Curtis before; but it was nostalgia, and it was beautiful. I was ready for it. I don't know about anybody else but I think Elizabeth was as ready as I was. I think we both have been living away from the life in Hollywood for so long but the right part came at the right time and it really was perfect timing. I think everyone on the set could tell that we were enjoying it so much—even saying those nasty things to each other. I hope audiences will enjoy seeing us all together, all of us who were around in the '50s, but never seen together on the screen at



An **artist** at work, putting the finishing touches to a portrait of her husband.



Kim, riding in the woods near their home with her husband.



On the grounds of her home in **Carmel**.



Kim and her husband **Robert Malloy** at home.

the same time."

Since her role in this film intrigued her enough to travel to England, one cannot help but wonder what it would take to coax Kim out of her idyllic existence in Carmel for future roles. Kim's answer is honest and direct:

"It would have to be as good a role as this one—and this one was good. For me, this was a joy all the way. Ordinarily, I wouldn't want to be away for three months to film a full-length feature. I don't want to be away from my husband and my animals for any long periods of time. This one was perfect because I could do my role within a month and be home again. The same was true for Liz. There aren't too many roles or pictures where that can work out, so I don't know. But if anything comes along like this again, I would love to

do it."

Regarding the changes in the art of filming techniques, Kim was most enthusiastic. She noticed great changes from the '50s and '60s when she worked nonstop, and even since her sporadic appearances during the '70s. About this new trend in filming, Kim said:

"I was very much aware of the great amount of growth in filming. It was almost like the development of a child or of anything that you have been away from, that you haven't seen for a long time. Everything seemed so changed. I think perhaps some of it was in myself because when I was very new to films, I was often frightened to death. At that time I was very self-conscious, and perhaps too dependent upon others. All I know is that when I walked into

the present scene, I liked it.

"I felt at ease and I felt comfortable. Everything seemed easier, more relaxed. You don't have to hit your marks so exacting, the lights aren't burning you out under the set, and you can wear less makeup. That's on the technical end but I also felt that the direction, the producers and everyone else seemed more relaxed. I enjoyed this less-pressured way of filming and it is certainly a business that I enjoy being part of more today than when I was in front of the cameras all of the time. I think perhaps my timing has been off in life."

One thing is certain, whatever Kim does on screen in the future it will be something that really strikes a chord. It will have to be something of substance to take her away from the great happiness and tranquility she

has found in her personal life. Her magnificent home in Carmel, overlooking the splendor of the picturesque Carmel Valley, is a breathtakingly beautiful sight. The house is surrounded by beautiful pine trees and foliage. It is the kind of peaceful setting that would make anyone who sees it want to settle there forever. In addition to the comfortable and tastefully furnished home where she and her husband reside, Kim has all the space she needs to quarter the many animals (including dogs, horses, goats and llamas) that she loves. As to the llamas, Kim and her husband have now embarked on breeding and training them as pack animals and supply a company that rents the llamas for backpacking. As she explained:

"This area, I think, really suits llamas, and I've always liked llamas very much because they are an interesting animal, a very sensible one, much more docile and quiet than a horse, and yet they can carry up to 150 pounds a pack. Bob and I thought it would be a good thing to go into as a business, since many people are much more interested now than they used to be in hiking, jogging and good health, and, well, physical exercise in general. What better way to do it than with a llama to pack your needs?"

"Since Bob is a veterinarian, we decided to really try to improve the breed. Although there are not a lot of llama owners, the ones that do exist have let a lot of in-breeding occur. We felt that there was much to be desired regarding the breeding. With the proper emphasis on health and how to care for the llamas, we thought we would do it the right way—the way we feel is the best way to do it."

With the great care for these animals that she and her husband can give them—not to mention the love—they will be a breed apart from the ordinary llama.

Kim Novak is one of the lone survivors of an era that spawned studio-created stars and then cruelly cast them aside. Kim has survived an image and all the trappings of stardom and come through without the wounds showing. She is a victorious survivor, mainly because of her inner strength and following her "gut reaction" when she found "greener pastures" away from the hills of Hollywood. Despite the fact that some of her screen efforts were not always praised, who could ever forget the memorable contributions she made in such films as *Picnic*, *The Man With the Golden Arm*, *Vertigo*, *Middle of the Night*, *Of Human Bondage*, *The Amorous Adventures of Moll Flanders*, and one that was ahead of its time, *The Legend of*



Kim and her husband raise **llamas** on their Carmel ranch. Every llama should be so lucky as to have Kim in his corner. It's feeding time and they have tender loving care.

Lylah Clare, to mention just a few? As Kim put it:

"It was painful, excruciatingly so, but whatever damage that was done has not been permanent. I came through intact no matter what they said about me, or how humiliated they made me feel.

"They never said I acted well and often they were right. When things got too bad I would just lock myself away, and first I would cry and then I would laugh. To forget it, I got on my horse and went riding. Then I'd say to myself, 'It isn't the end of the world. It is sad if others don't like me but I'm doing the best I can.' Then I would go back and try again.

"What kept me going was the fact that I retained my inner sanity. I liked me. That was the important thing and because of that I didn't have the need for psychiatrists. I never drank and I didn't take drugs so I wasn't tempted to fall back on those crutches."

Whatever they said about Kim Novak, she kept her distance. Acting was what she did but it was never the essence of her life. She had other outlets. Kim has always been an accomplished artist and her works reveal great talent with a brush, paints and canvas. In addition, she surrounded herself with animals that needed constant care and left little time for feeling sorry for herself. It was because of the animals that she met her husband when he came to tend a sick horse and she found, in Robert Malloy, the happiness for which she had long been seeking.

Bob Malloy does not care to be part of the limelight. He has his world,

which Kim is proud to share, but he does not try to interfere with her acting career. If she feels the "itch" to do something and thinks it is right for her, she is free to do whatever her heart desires. Now she is received with great respect as was proved during the recent filming of *The Mirror Crack'd*. As Kim stated:

"It would have been nice to have been received like that when I was making four films a year. But then, perhaps, it wouldn't have been as good for me. What happened hurt at the time, but it helped me to survive. Other women I know, and men too, who were treated as I was in Hollywood, became recluses because they couldn't take it. But I am not afraid of working now and in my life I have found joy and happiness."

Kim Novak may never need to fear what anyone can say about her. They have already said it and because of it she is a part of the history of Hollywood. She will never be forgotten for her memorable contributions to the film world and, hopefully, will continue to grace the screen for many years to come. One thing is certain: when she does make future appearances it will be because she enjoys doing it and it is no longer something she has to do, or on which her happiness depends. She definitely has the best of both worlds and deserves it. Kim Novak has paid her dues and been rewarded. ☆

Larry Kleno is the author of **Kim Novak on Camera** recently published by A.S. Barnes & Company.

Next March will see the opening of the biggest Agatha Christie film of all, a delightful wallow for nostalgia buffs. Set in the '50s, *The Mirror Crack'd* stars such '50s idols as Elizabeth Taylor (in her big comeback after more than a decade of film flops), Rock Hudson, Kim Novak, Tony Curtis and Angela Lansbury. The set in Kent, England, conjures up many memories, and at one point costar Geraldine Chaplin is discussing her immortal father with Liz Taylor. Meanwhile, Hudson puts together a mammoth jigsaw puzzle, Curtis is in his dressing room writing letters home, and Ms. Lansbury sits in her deck chair, the center of activity before the present 15-minute break.

"The producers wanted me so badly to play Jane Marple that they were kind enough to keep the project on hold until I finished my run in *Sweeney Todd* on Broadway"—for which she won another Tony. Of course, Angela is now better known for her stage antics than for her films, but she points out, "I started out in *Gaslight*, and got a best supporting Oscar nomination, too. I became famous for playing that kind of bitchy role—it's something to do with my face; I think it's my mouth and eyes that give me that rather bitchy look."

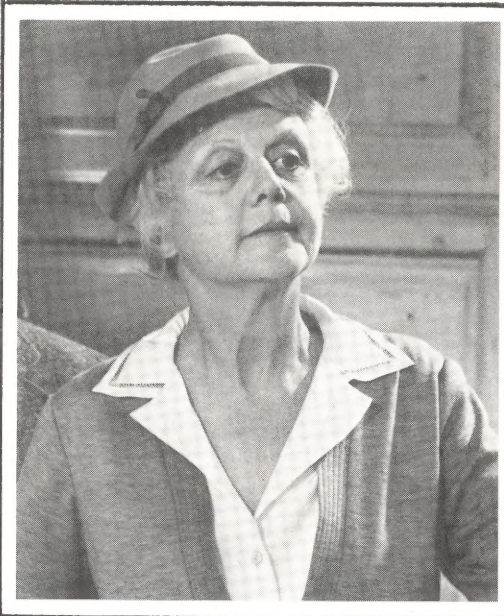
Her other movies include *Tracy and Hepburn's State of the Union*, *Bedknobs & Broomsticks*, *The World of Henry Orient*, *Death on the Nile* (the

Angela's Mirror

and

Friends

by George Haddad-Garcia



last Christie film), *The Lady Vanishes*, *Something for Everyone*, *The Manchurian Candidate*, *All Fall Down*, *The Long Hot Summer* and *Blue Hawaii*, in which she essayed Elvis Presley's mother. "So you see, I haven't been a stranger to Hollywood," she says cheerfully.

Right now, she looks far from her glamorous, ermine-swathed self. The antithesis of *Mame*, she has been transformed into a spinsterish old lady with a bluish tint to her mousy hair. "I'm trying to play Miss Marple straight," she explains, "but to make her interesting, as well. I have to inject some color into her, to compete—as it were—with my costars."

Although Lansbury is the major star of the murder mystery, publicity focuses—naturally enough—on Taylor, with whom Angela did *National Velvet*. "Elizabeth and I are renewing an old friendship; we go years without seeing each other, then chat as though we'd seen each other last week. Both of us were attracted not only by the script, but by the chance to spend time in the English countryside again. Elizabeth and I talk for hours about the old days in England."

Liz is also renewing her friendship with Hudson, with whom she did *Giant*, 25 years ago. And Hudson once starred with Curtis, in *Winchester '73*, while Curtis costarred with Novak in *Third Girl from the Left*. Says amiable Tony, "I keep joking that this picture will be a hit because people will want to go see how we've

Synopsis

The newest motion picture from the Christie cachet is the screen adaptation of the popular author's best-selling 1962 mystery novel and is headlined by Angela Lansbury as Christie's spinster super-sleuth, Miss Jane Marple, and also stars Geraldine Chaplin, Tony Curtis, Edward Fox, Rock Hudson, Kim Novak, and Elizabeth Taylor with a cast of featured British players.

In Agatha Christie's *The Mirror Crack'd*, Miss Marple is drawn into a multiplex murder mystery when her sedate English village is visited by a Hollywood movie company to film a British costume-period motion picture. Rock Hudson portrays the film's director, Tony Curtis is the movie producer, and Elizabeth Taylor and Kim Novak play fading movie queens and hated rivals. Geraldine Chaplin is cast as Hudson's devoted assistant, while Edward Fox limns the Scotland Yard inspector assigned to investigate the first murder and the two deaths which follow before the Hollywood movie is completed.



Elizabeth Taylor
and Rock Hudson.



Kim Novak
Rock Hudson,
Elizabeth Taylor
and Tony Curtis.

Kim Novak.

• 'The Mirror Crack'd' — Photo Review



Geraldine Chaplin
and Rock Hudson.



Angela Lansbury
and Edward Fox.

FILM FAN QUIZ

by Stephen W. Anderson

Film Buffs — test your knowledge. How many can you answer?

1. When did Greta Garbo and Marlene Dietrich appear in a film together?
2. What actor first portrayed Dr. Kildare?
3. Who were Elissa Landi's famous grandparents?
4. In what films did John Wayne play a Boston druggist, a German sea captain, a Mongol chieftain, and a Roman soldier?
5. Where did Anne Shirley get her name?
6. Who portrayed the Falcon?
7. What actor won the Photoplay Gold Medal award five years in a row?
8. In what film did Ronald Reagan and Nancy Davis costar?
9. Who was Mighty Joe Young?
10. In what film was the song "Stella by Starlight" introduced?

Answers

1. In 1925, in the German film *Die Freudlose Gasse* (*The Joyless Street*). Garbo was the star, Dietrich an unbilled extra.
2. Lew Ayres played the good doctor in nine MGM films from 1938 to 1942. However, Joel McCrea played him first in *Interns Can't Make Money*, a 1938 Paramount film not really part of the series.
3. Empress Elizabeth and Emperor Franz Joseph of Austria. Her mother, Countess Karoline, raised away from court, married a commoner.
4. The films were *In Old California* (1942), *The Sea Chase* (1955), *The Conqueror* (1955), and *The Greatest Story Ever Told* (1965).
5. From the heroine of *Anne of Green Gables* (1934), in which she starred. Previously known as Dawn O'Day, her real name was Dawn Paris.
6. George Sanders was Gay Lawrence in three films in 1941-42. In a fourth, *The Falcon's Brother*, Sanders' real-life brother Tom Conway played the Falcon's brother Tom Lawrence and continued as the Falcon in nine more features until 1946. John Calvert also played the part in three films.
7. Bing Crosby, from 1944 through 1948.
8. *Hellcats of the Navy* (1957).
9. A giant gorilla raised by Terry Moore in the 1947 film.
10. It was part of Victor Young's score for *The Uninvited* (1944).

aged, but it is like being kids again, reminiscing and not having to compete with younger members of the cast—because there aren't any! All of us go back to a time when Hollywood was one big family, perhaps not always happy, but closely bound and loyal.

"*The Mirror Crack'd* is a throwback to the kind of picture that was beautiful to look at, had a plot you could get involved with, and features stars who have done many, many fine things, not just 10 or 12 pictures in their entire careers. There's something, too, about working in England; the pace is more relaxed, and since we all know and trust each other, it's very civil, enjoyable—which few pictures are, I can tell you."

While Curtis' boyishly pretty looks are a thing of the past, and Rock's handsomeness is now accented by silvered locks and eyeglasses, and while La Taylor is more bountiful than in her heyday, Kim Novak has changed very little. She and Hudson make a strikingly handsome pair, but in the film she is paired with Curtis, and Hudson with Taylor.

"People keep asking why I've stayed away from movies so long," says Kim, who lives in northern California with her veterinarian husband (neighbors of Clint Eastwood). "But that's not accurate, because I do make movies fairly frequently, though not, you might say, at the same frantic pace as 20 years ago. Before, I was too competitive, and now I'm able to think of myself primarily as a person, not a performer, and so I get a lot of fun out of it."

"I've kept my hand in, because this is my work. But some of my movies don't get shown widely in the United States," like *Just a Gigolo*, which she did a few years ago in Berlin, with Marlene Dietrich and David Bowie.

Hudson, fresh from conquering the musical stage in *On the 20th Century*

and TV ratings with *The Martian Chronicles*, is also glad to be part of this rare experience of filmmaking in the grand old tradition. "Besides, London is a wonderful place to be based, and the nightlife and entertainment are first-rate." He enjoys attending plays in the West End, like Glenda Jackson's *Rose*. Everywhere he goes, the handsome star makes heads turn, and he is invariably cooperative and charming with fans.

It's far more difficult to get to Liz, who is wary of papparazzi trying to sneak onto the set and photograph the century's most photographed woman. Her son is a unit photographer for *The Mirror Crack'd*, but otherwise, she sends scouts ahead to make sure no photogs are hiding to capture her. "I'm playing the part of an older actress named Marina Gregg, a part that is very comfortable. It isn't a challenge, it's a lark, and I decided to return to films because of the quality of the script."

The role had previously gone to Natalie Wood, who later bowed out; Liz would not agree to accept any cameo role, but only the pivotal Gregg role. Marina is an aging star with a stormy past and a diminished career. As for Liz, she says, "Yes, I am very happy in Washington [D.C., where she lives with her senator husband], and I don't miss Hollywood. But occasionally, something good comes along, and I'm of a mind to take a vacation and do another role. My husband encourages me to."

Ms. Lansbury states, "We're all, temporarily, living in a fantasy world. The outside world may be full of blonde starlets and changing films and production methods, but on the set of this project, each of us is a kind of god or goddess, and we all feel young and attractive, true citizens of Hollywood. Even I do, despite Miss Marple's hairdo and makeup!" ☆



Kim Novak in an exciting village scene from "The Mirror Crack'd."

Ronald Reagan in 1939

by Harriet Parsons

From college athletics to newspaper reporting to radio sports announcing to the movies ... that's the career of Ronald Reagan to date ... but he's had the acting bug for a long time ... like Bob Taylor he got it from playing Captain Stanhope in a college production of *Journey's End* ... it was his sports announcing which finally led to his landing a film contract ... while covering the Chicago Cubs' spring training camp at Catalina he met Max Arnow, then Warner Brothers' casting director ... Arnow was impressed by his good looks and well-trained voice and gave him a screen test ... a few days later he signed a long-term contract with Warners ... born in Tampico, Illinois, he attended public schools in Galesburg, Monmouth, Tampico and Dixon, graduating from Dixon High School ... from there he went to Eureka College in Eureka, Illinois, emerging with an AB degree in sociology and economics ... won varsity letters in five major sports ... earned his college tuition by working as a lifeguard ... saved 77 lives and got lots of medals for doing it ... a swell steeplechase rider and poloist he's a reserve officer in the U.S. Cavalary ... wants his last name pronounced "Raygan" but everybody calls it "Reegan" just the same ... pals in the sports world have nicknamed him Dutch ... that's okay with him but don't call him "Ronnie" ... lives in a modest Beverly Hills home with his mother and father ... his dad calls him by whistling a certain bar of music and he calls his dad by whistling another bar ... they devised the signal years ago when it meant sneaking off to go fishing ... it still means that sometimes ... not even Pat O'Brien can top Dutch when it comes to telling funny yarns ... and nobody more enjoys hearing other people tell them ... he and O'Brien and Frank McHugh often meet by appointment to swap their latest ones ... Dutch is an enthusiastic eater, often downing two big steaks with onions and mushrooms at a single meal ... never seems to put on weight; however ... thinks he can't sleep in an air-conditioned room because he doesn't feel right when he can't see an open window ... likes polo shirts, army uniforms, horses, red roses and shamrocks ... rides, swims, hikes and sleeps to keep fit ...



His best acting was in *Kings Row* with Ann Sheridan.



plays bridge, collects guns and always carries a penny as a good luck charm ... is regarded by Warners as a very valuable young leading man since his work in *Brother Rat* and *Dark Victory* ... studio is starring him in a series of pictures in which he plays a Secret Service man ... latest is *Smashing the Money Ring*. ☆

President Reagan with **Charlton Heston** and **James Cagney**. Reagan once said, "Progress is our most important product." Lord knows Ronnie progressed.

KATHARINE HEPBURN



"Show me an actress who isn't a personality and I'll show you a woman who isn't a star," Katharine once said.

It isn't what it used to be," says Katharine Hepburn, shaking her still-beautiful head. She is talking about the way movies have "gone downhill" in the last decade or more. Fortunately, she is in New Hampshire to help rectify that situation, working on the film version of the classic *On Golden Pond*. Her husband in the movie is Henry Fonda, her daughter is Jane Fonda.

This is Hepburn's first motion picture in several years. Her last released feature was *Rooster Cogburn & The Lady*, with John Wayne. Since then, she has done the TV movie, *The Corn Is Green* with her old friend and often director, George Cukor; Cukor, too, hasn't helmed a film since the fiasco of *The Bluebird*. Hepburn did a movie about four years ago, *Olly Olly Oxen Free*, co-starring two young boys. The movie was eventually bought for TV release, but has languished on ABC's shelves, having

Seldom interviewed— Katharine Hepburn speaks out on today's films

by George Haddad-Garcia

been shown only on pay TV.

Hepburn doesn't normally give interviews, but since she has been away from films so long, the curiosity and demand are too great for her to ignore. She allows, "I'm gearing up for another cycle of activity. I'd thought I would be making another picture, a year or so back, with Nick Nolte, but it didn't come through. There's too much talk and deliberation in Hollywood now, or wherever the decisions to make movies are made.

"I will be returning to the stage

[her last was *A Matter of Gravity*, co-starring Christopher Reeve of *Superman* fame]. I would have returned sooner, because I believe in renewing oneself there, but after a certain age what one does is contingent upon health and the body's limit."

One reason Hepburn hasn't done more in films is that she has extremely high standards, and decided long ago to not venture into horror films or thrillers, as Bette Davis did. She also makes no bones about not being a fan of violence, foul language or nudity and explicit sex. Nor of bland Disney vehicles. "Things have gone so far in the opposite direction," she feels, "that I wonder where it will end.

"I never was for censorship, for in the '30s and '40s we couldn't touch upon some taboo topics that should have been discussed. But now, everything is sensationalized and exploited. The gore is explicit, every other



Sylvia Scarlett with Brian Aherne.



After the disappointing **Madwoman of Chaillot**, Hepburn returned to Broadway for the first time in 30 years and her first musical, **Coco**.



Rooster Cogburn was one of the few movies she made in the Seventies, but she's starting the Eighties off with **On Golden Pond**.



She was only 24 when she won the first of her **three Oscars** for *Morning Glory* with Douglas Fairbanks, Jr.

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female body is undraped, the four-letter words are rampant and, worse, no one bats an eye. I'm wondering if *some* censorship is such a crime, since *self-censorship* seems to be non-existent."

Then, too, today's vehicles are tailored around young stars, or at least youngish stars—like Jane Fonda. Kate admits that, but for the interest and participation of the female Fonda (whose IPC Films is producing *On Golden Pond*), this movie would probably not have been made.

"The youth culture, the emphasis on youth," snaps Hepburn, "is objectionable in many ways. But on the other hand, old age is no picnic, and I myself wouldn't be eager to see a picture that focused on old age or had no youthful actors in it." Hepburn still looks younger than her 70-odd years, and the shaking that characterizes Parkinson's disease is under control.

up, and I'm getting the opportunity to work with Henry, who is monumental, an honorary New Englander!" She smiles and her eyes light up, intensely affecting anyone who is looking on. "As for his daughter, well, Hollywood would be having another cycle of greatness if actors and actresses had Jane's guts and determination to do quality work and get good stories up on the screen. This girl doesn't wait around for offers, she gets out and makes sure the better pictures get done. She is an inspiration to all of us—even her father is in awe of her.

"And her energy! She reminds me of myself, some time back." These words are said without self-pity or even longing.

Does the magnificent Kate ever look back? "Oh, how can one help it?" she asks. "People are in love with the pictures they *used* to make, and with their stars—or, rather, the male stars. I've had my share of recognition, I'm

"I'm gearing up for another cycle of activity"

As usual, her neck is sheathed or covered, but the bone structure is still marvelous to gaze upon.

Unprompted, Kate mentions her one serious competitor for the title of greatest dramatic actress of the movies: Bette Davis. "Miss Davis has said she envies me my bone structure, and I still get asked questions about it. It's nature," she shrugs practically. "I've simply always believed in making the most of what one has, without wishing to have everything, which is damned impossible."

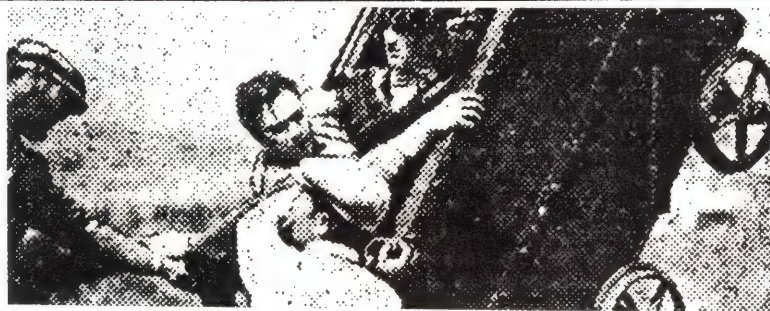
What about the possibility of an historic teaming-up of Davis and Hepburn? "It is an appealing idea, if the right property could be found and the one million details ironed out that one has to cope with nowadays," she states gingerly. "But few scripts that are written contain a good role for an older woman, let alone two of them. And Hollywood now seems loathe to turn to literature and the classics.

"This picture was too good to pass

not complaining, but it seems to me that people spend more time talking and rhapsodizing about dead actors than clamoring to see good new films with those of us who are still around.

"It is a sexist business, and older women do work less than older men, but even the character parts are lousy now. And the moviemakers don't even want to use older men. I'm just glad I'm an actress, and not one of the behind-the-scenes people. I'm glad I'm not starting out in pictures today. I don't waste my time reminiscing, but I am pleased to feel that I pretty much did all I could.

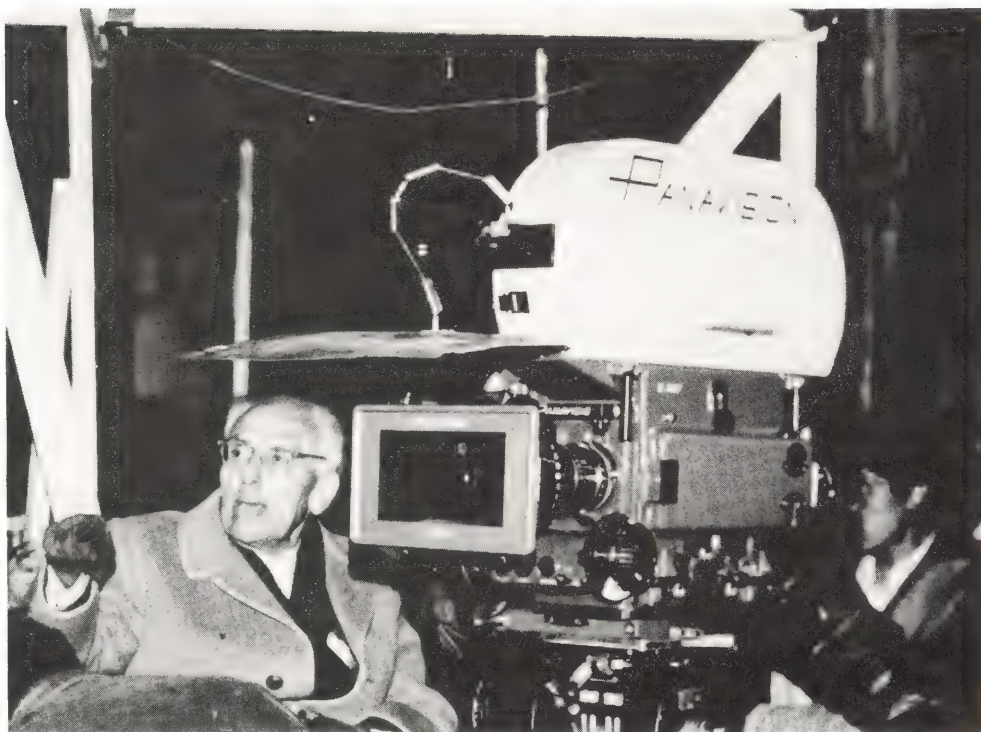
"I always thought a balance was important, and I tried to do theatre, as well, and to stay contented and busy in my personal life. I know it's the motion pictures that have brought me whatever fame I have, and will have, but it's the roundedness, the effort, of the total thing, that has brought me the most satisfaction." ☆



Jack Daugherty at Universal City being helped from a mine truck after being hit on the head by a cable and seriously injured. Dec. 19, 1925.

A Conversation with George Cukor

by BEVERLY GRAY



THE HOUSE — some call it a villa — is tucked away in the hills above West Hollywood. Surrounded by a high wall, it is all but hidden from the glance of the casual passerby. If you have an appointment, you announce yourself over an intercom: the gate will then swing open onto a sprawling but well-trimmed garden, complete with statuary and swimming pool. Up ahead and to your left is the surprisingly modest doorway where George Cukor himself stands, ready to greet you.

When I met George Cukor one damp morning in May, he launched our conversation by saying, "Tell me the story of your life and then I'll tell you the sad story of my life." But these words were playfully meant; there is nothing sad about Cukor. At eighty, this veteran Hollywood director is spry, cheerful, and actively involved in the outside world. Sprucely dressed in a tweed jacket and cream-colored shirt, a handkerchief jauntily arranged in his breast pocket, he looks every inch the elder statesman. In keeping with this image, his voice has a patrician cast to it, but he spices his old-fashioned courtliness with an appealing dash of vulgarity. Toward his small household retinue, Cukor seems a benevolent patriarch; with a new acquaintance he reveals a disarming curiosity ("Is that your real name?", he asked me at once) and announces his intention of being as brilliant as possible.

Cukor's nearly fifty films, which range from costume drama (*Little Women*, *Camille*, *Gaslight*) to social comedy (*Dinner at Eight*, *The Philadelphia Story*, *Adam's Rib*) to musicals (*My Fair Lady* and the Judy Garland version of *A Star is Born*), have always been known for their literacy and taste. Something of the same quality comes through in the decor of the house he's occupied since the 1930s. The rooms are formal but not forbidding, intended less to overwhelm the visitor (à la Hearst Castle) than to provide a soothing backdrop for a quiet, elegant lifestyle.

"Dinner at Eight" (1933) — Wallace Beery and Jean Harlow



Everywhere there are objects to delight the eye: a Braque over the mantel, a spray of fresh peach blossoms in the dining room, an antique Asian deity standing guard near the staricase, a tiny glass figurine on a drawingroom table. Most of all there are photographs, a veritable gallery of Hollywood greats in which Garbo rubs shoulders with Marilyn Monroe, and Vivien Leigh with Judy Holliday. In row upon row of photos, Cukor keeps bright the memory of his movie colleagues, many of whom he counts as dear friends.

This is not to say that Cukor lives in the past. For all that he cherishes the good old days at MGM, he has made a remarkably graceful adjustment to the realities of today's Hollywood. In the last decade he has even taken the plunge into television, directing his good friend Katharine Hepburn in *The Corn is Green* and the much-heralded *Love Among the Ruins*, which teamed her for the first time with Sir Laurence Olivier. Since Cukor maintains a lively interest both in TV as an art form and in Hollywood's early days, it was only natural to begin our conversation with reference to *Moviola*, the three-part series based on the Garson Kanin book which had just that week been televised. In one segment entitled "The Scarlett O'Hara Wars" we had seen director Cukor and producer David O. Selznick desperately trying to cast the heroine of *Gone with the Wind*. How did Cukor himself react to

this dramatization of his — and Hollywood's — past?

Typically, his response to this question is both wry and candid. It seems the Selznick family flew into “a great snit” about *Moviola*’s colorful inaccuracies and demanded that Cukor do something. He mischievously mimics the imperious voice of Irene Mayer Selznick sending him off to do battle against Kanin and the television network. For his own part, though, Cukor felt merely a faint embarrassment about the whole matter: “I didn’t recognize anything; nor did I honestly care.” He tuned in *Moviola* just long enough to spot himself as the old white-haired fellow playing sidekick to the incongruously youthful Tony Curtis (in the Selznick role). “I wish they’d had a more dashing fellow playing me,” he grumbles, mock-seriously, but cheers up upon hearing that “his” part (played by George Furth) got excellent reviews. This news leads him to crow “I’ve done it again!”, regaling his listener with his boyish enthusiasm at walking off with the show.



“Camille” (1936) — Greta Garbo and Robert Taylor

His mood darkens, however, when *Moviola*’s author is discussed: “I don’t understand Garson Kanin, who was, certainly, a very gifted playwright . . . why he would stoop to this.” Cukor’s words are even harsher on the subject of *Tracy and Hepburn*, in which Kanin disclosed the intimate details of the two stars’ longtime relationship. Years ago Kanin and his wife Ruth Gordon turned out for Hepburn and Tracy brilliant scripts like *Adam’s Rib*. Now Cukor cannot forgive Kanin for



Cukor’s favorite photo of himself — on a road in Wales, with Katharine Hepburn.

capitalizing on the private lives of old friends.

Cukor is far happier talking about his own friendship with the lady he calls Miss Kate Hepburn. He displays one of her paintings, while praising her skills as a writer and her habit of daily cold-water swims. “She sounds formidable but she really isn’t,” he insists. “She’s hardworking and she’s a darling good friend. But there’s no time wasted there. And she’s funny; as she gets older she gets more comic.”

Cukor remembers back to Hepburn’s first screen appearance as the daughter of John Barrymore (“a perverse but adorable actor. Of all the Barrymores he was the most amiable and the least formidable”). On the set of *A Bill of Divorcement*, Barrymore maintained his reputation by making “the perfunctory pass” at his young co-star, but came to sincerely respect her talent. Cukor delights in revealing that soon afterward, when studio bosses were leery of Barrymore’s work habits, Kate marched up to Darryl Zanuck and volunteered to make a screen test with “Jack” if that would help get him another job in one of her films.

Though a staunch admirer of Hepburn, Cukor is not above poking fun at her passion for privacy. A few months back, during a trip to New York, he went to the theatre with Kate and his god-daughter, Mia Farrow. They bought their own tickets, but nevertheless were pounced upon by

“an eager-beaver producer and a publicity lady with a mink coat,” both anxious to take their photographs to help tout the show. Hepburn politely refused (“I must say she looks great, but she always has had this peculiarity that she doesn’t like pictures”) and so a major drama unfolded. The photographer was sent out to the curb after the show with orders to snap Hepburn getting into a waiting car. He poked in his camera; she shielded her face like some cornered felon, at which point Cukor sprang to the rescue, bellowing, “Get outta here” in a voice that startled a number of people, himself included. He demonstrates, amused, then comments, “I never knew I had such a voice.” Personally he does not mind photographs — “I think it doesn’t make a goddam bit of difference. I think she’s wrong, what the hell” — but he objects to the theatre’s getting free publicity out of his friend’s discomfort.

Expanding on the subject of publicity, Cukor hotly denies that life in the public eye is invariably destructive. As Marilyn Monroe’s director in *Let’s Make Love* and her ill-fated last film, *Something’s Got to Give*, he refuses to hold Hollywood responsible for killing her: “Ohhh, it didn’t at all. I think she found it very difficult to cope with life. I think she found it difficult to get there on time, and to work. She was a complicated creature, you know. And undisci-



"Adam's Rib" (1949) — Katharine Hepburn and Spencer Tracy

plined, and rather tragic." Then there was Judy Garland, whom he guided to perhaps her greatest performance in *A Star is Born*; she may have been tragically flawed, but he also remembers her as "extremely witty and extremely intelligent." Hollywood celebrities, to Cukor's mind, are not uniquely tragedy-prone. In the aerospace industry too, he points out by way of example, "there are people who are tragic, who can't cope with life."

As a movie director, Cukor admits to some nostalgia for the old studio system. At MGM in its golden years, "everything was very meticulous and very correct. And they tried to do the best they could." Famous for his work with female stars, he continues to prefer the glamorous standards of the past: "Wouldn't you rather see a pretty girl nicely dressed and well groomed? I don't see why that's not admirable and desirable at this moment. I don't see why they have to be plain and cross and bad-tempered. The audience would like to see an attractive woman being charming and gay and happy, don't you think?"

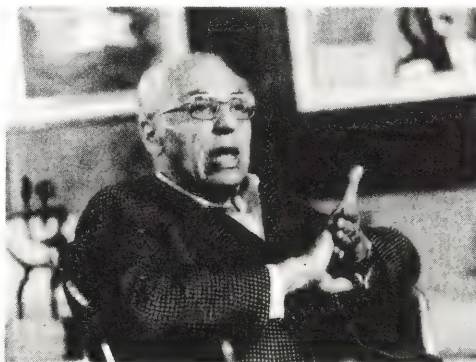
Still, he finds much to admire in current films. On the Oscar-winning *Kramer vs. Kramer*: "Oh, that's a lovely picture. I voted for that straight down the line; I was disappointed that my friend the darling little boy didn't win. I thought it was a beautiful picture, modest, beautifully acted, beautifully directed in every way."

More surprising, perhaps, is the fact

that Cukor champions the "very funny and very original" films of Andy Warhol and his protegee, Paul Morrissey. The *Star Wars* mania, however, leaves him faintly baffled; he cannot fathom why perfectly intelligent young people would line up at 4 a.m. to see *The Empire Strikes Back*. The first *Star Wars* film didn't thrill him the way it did his nine-year-old grandson: "Oh, it was very well done, very well done; I could see why it was a big success, but maybe not for me. I'm too old."



"A Star is Born" (1954) — Judy Garland



He also has mixed feelings about today's celebrities speaking out on political issues. For Jane Fonda he has nothing but respect — "she's got a lot of guts, you know; she's unafraid" — but Vanessa Redgrave he dismisses as "a pain in the ass." The difference seems to be that Fonda tempers her political fervor when the occasion demands it, as at the Academy Award ceremonies. States Cukor, "I think Jane is a splendid person, splendid... nice, good, decent. She has her say, but she's an actress." While conceding that Redgrave too is "a lovely actress," he is strongly critical of her public behavior: "I suppose she believes in

whatever the hell she believes in... but she's dumb."

Cukor is convinced that directors aren't nearly as important as their stars, at least in the popular mind. Still, he has had his own share of movieland adventures, and so his plans for the future include a memoir (to be written with the help of Paul Morrissey) that he puckishly refers to as *The Greatest Story Ever Told*. Is he going to tell where all the bodies are buried? His reply is amusing but emphatic: "No, I'm not going to tell a goddam thing. If you want to buy the book, it will have none of that in it. First of all, it doesn't interest me. And then, I really don't know where the bodies are buried." This settled, he makes a neat segue into matters closer to hand: "Don't you think we've talked an awful lot? I think I've done it thin. And I sparked!"



Cukor with his best director Oscar for "My Fair Lady" (1964)

It remains, though, to select some photos to accompany the interview. Cukor's own choice is a jolly candid shot of himself and Kate Hepburn laughing together on a road in Wales. When I point out that his jacket in the photo is the same he's now got on, he is delighted by the touch of pathos this can add: "Poor man, he only has one jacket." I promise to solicit contributions, and he gleefully agrees to this scheme: "I'll accept them." □

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Glamour poses like this made **Hedy** famous. Still attractive in her sixties, she lives in a Manhattan apartment—unmarried.

HEDY LAMARR

The heavenly body

By Anthony Cassa

There is no doubt about it. Hedy Lamarr was the most beautiful woman in the American cinema and moviegoers have not seen the like until the emergence of Brooke Shields

25 years later. And while Ms. Lamarr was not really an actress ("I chose scripts which gave me the least to do") she was indeed a star—which is what the movies is all about. Actors belong on the stage but stars belong on the screen. And it was the public's

fascination with her beauty that kept her there for over a decade. She is still an attractive woman but wishes to be appreciated for herself as a person rather than for her looks or fame.

Hedy's looks and screen image have sometimes haunted her in an

undesirable way. "I'd never given much attention to my looks," she told Bob Edison in a published interview.¹ "I figured I had symmetrical features when I grew up but I never gave it another thought." She has said that having a positive outlook is "the best cosmetic in the world." Sometimes she declines social invitations because they expect her to play "that ever-lovin' mystery woman up on the screen. They want some dame with dark hair parted down the middle. They really are looking for an illusion—an esoteric goddess—which is precisely what I'm not."

Hedy was born Hedwig Eva Maria Kiesler in Vienna on November 9, 1915. Since her father was a bank director she was raised in luxury and was educated at private schools and by private tutors. It was while still attending finishing school in Vienna she made her screen debut in a locally produced film in 1929. However, it wasn't until she appeared nude in the Czech-produced *Symphony of Love* in 1933 that she attracted the attention of the film world. The picture won the Grand Prix at the Vienna Film Festival in 1934 and was consequently distributed worldwide as *Ecstasy* but not seen in the United States until 1937.

It seems everybody was wild about Hedwig. She was still a teenager



Her career, but not her beauty, was beginning to fade when she made *Lady Without a Passport* in 1950.

when she married industrialist Fritz Mandl whose millions and gorgeous new wife attracted the likes of Adolf Hitler, Benito Mussolini and Gustav Mahler. Hedwig's husband was in his fifties but money has a way of making men mighty attractive.

However, Hedwig grew tired of being one of Mandl's collectibles and fled to Paris in early 1937 disguised as one of his servants. After obtaining a divorce in the French courts she went on to England.

By now she was quite famous due to *Ecstasy* and an American agent in London took her to see Louis B. Mayer who was vacationing there. His reaction was rather negative, understandably, since he considered himself the foremost producer of family-oriented films. After all, this was 1937 and Hedwig's fame was due to her nudity on screen. It would be like what Walt Disney's reaction would have been toward someone like Marilyn Chambers seeking work in his films.

On his return to America on the *NORMANDIE* Mayer encountered the young lady on board and couldn't escape her charms. By the end of the voyage Hedwig had a seven-year contract and a new name—Hedy Lamarr—named after Mayer's favorite actress, silent screen star Barbara La Marr.



Comrade X co-starred Hedy and Clark Gable.



Ecstasy in which she shocked the world by appearing nude.

As she told Mr. Edison, "I was at Metro for a whole year [learning English by watching movies] waiting for Mr. Mayer to put me in a picture until one evening at a party, Charles Boyer came over to me and suggested me for a part in *Algiers* ['38]. Otherwise, who knows, I might still be under contract to good old collapsed Leo the Lion, waiting for a picture." Thus, her first American film was on loan-out to Walter Wanger for United Artists.

The picture was a tremendous success and established Ms. Lamarr with the moviegoing public. (*Algiers* was remade in 1948 as *Casbah* starring Tony Martin and Yvonne de Carlo.)

Louie Mayer was overjoyed with Hedy's success. He said she would be the world's greatest star, bigger and better than Garbo. Since she was European he hired Marlene Dietrich's alleged Svengali, Josef von Sternberg, to direct Hedy's next film, *I Take This Woman*. There was so much confusion and trouble on the set that von Sternberg was fired and co-star Spencer Tracy had to leave for another film commitment before it was finished. During his absence Ms. Lamarr was assigned as Robert Taylor's love interest in *Lady of the Tropics* ('39). She was dubbed "The Dream Girl of Fifty Million Men" but the film got poor reviews. "Hedy Lamarr shows that sex with a capital 'S' is rather dull," said *Picturegoer*, and it was considered a dud by the studio (what power these "critics" have). When *I Take This Woman* (then known as *I Re-Take This Woman*) was resumed under W.S. Van Dyke and completed in 1940 it too fell short of Mayer's expectations. Unfortunately he gave up on her as being any kind of a major star (a fair-weather friend). He had originally wanted her to remake all of Garbo's old hits but Hedy said no, "How can you improve on Garbo?" Perhaps she could have, who knows?

Ms. Lamarr requested a supporting role in *Boom Town* ('40) with Clark Gable and it did quite well but did not renew Mayer's interest in her. However, Clark and Hedy came off so well together they were reteamed in *Comrade X*, a sort of *Ninotchka* with Hedy a Russian streetcar conductor.

In a frantic effort to save her career Hedy made her own choices about films and made several mistakes. She turned down subsequent hits *Laura*, *Gaslight* and *Saratoga Trunk*, and when Warner Bros. wanted her for *Casablanca*, MGM refused. (Gene Tierney will forever be remembered as "Laura," and who but Ingrid Bergman comes to mind when the strains of "As Time Goes By" is heard?)

The films she did choose to do were good showcases for her beauty and

entertaining if for no other reason. But some of them were quite good. *Come Live With Me* ('41) was a comedy with James Stewart; *Ziegfeld Girl*, a musical with Lana Turner and Judy Garland; and *H.M. Pulham, Esq.*, with Robert Young, was a romantic romp in which everybody seems to agree she gave a very good performance.

She played a Mexican in *Tortilla Flat* ('42), with Tracy and Garfield; next she found herself on the *Crossroads* between William Powell and Basil Rathbone; after which she became irresistibly gorgeous Tondelayo in *White Cargo*, with Walter Pidgeon. Several sources quote Ms. Lamarr's reflection on this picture: "I thought with some interesting makeup, a sarong and some hip-swinging, I would be a memorable nymphomaniac." Indeed she was!

Next she was astronomer William Powell's wife with *The Heavenly Body* ('43), a marital comedy. Then, oddly enough, Mayer loaned her to Warner Bros. to make a *Casablanca*-type picture about World War II intrigue in Lisbon, *The Conspirators* ('44), with Paul Henreid, Sidney Greenstreet and Peter Lorre, no less. *Experiment Perilous* (RKO), with Paul Lukas and George Brent, is the one critics regard as her best work; in fact, Ms. Lamarr likes herself best in this one. Here again she was on loan-out to make another picture similar to one of the ones she refused earlier, *Gaslight*.

Ms. Lamarr enjoyed working with her co-stars and says she got along well with most people, including Cecil B. De Mille, a director who wouldn't stand for nonsense. She had a professional attitude toward her work ("I've never been late on a set in my life and always came prepared with my lines") and denies being difficult to work with; she was only looking out for her best interest.

She liked Gable but supposedly never understood his sex appeal. She admires Brando, Gene Kelly, Ali McGraw, Al Pacino and Glenda Jackson. She respected Errol Flynn as "a true gentleman," and believes it was the constant bad press that eventually killed him. (There are those who would insist it was the booze, sex and drugs that did him in but that's another story.)

After her success at RKO, Hedy returned to the Culver City lot to do her final film for Mayer, *Her Highness and the Bellboy*, a comedy with Robert Walker.

Ms. Lamarr felt it was now time to form her own production company and thus have the power to decide for herself which projects would best showcase her talents. For United Artists she became *The Strange*

Woman in 1946, opposite George Sanders, and then a *Dishonored Lady* (a prophetic title) in 1947, co-starring with her then husband, John Loder (1943-47). These did not do as well as expected so she signed with Eagle-Lion in 1948 and did a comedy with Robert Cummings, *Let's Live a Little*, another financial disappointment.

Paramount and DeMille picked up the pieces and offered her the feminine lead in their Biblical opus, *Samson and Delilah* ('49), which turned out to be a big money maker. Hedy was perfect as Delilah and, as John Barrymore might have said, she was so beautiful I feel faint looking at her. During the filming, so the story goes, Hedy complained to C.B. that co-star Victor Mature always worked it so his face and her back were toward the camera. To which De Mille replied, "Do you think there are any men in America who would rather look at his face than your ass?"²

The studio wanted her to do public appearances on behalf of the picture but Hedy refused. Since she was a hot item again they offered her a western, *Copper Canyon* ('50), with Ray Milland. Metro was again interested and signed her as *A Lady Without Passport* (opposite John Hodiak), trying to get out of Havana. Back at Paramount she did *My Favorite Spy* ('51), with Bob Hope and then did not work for a couple of years.

The star returned to the screen in 1954 in an Italian production, *The Loves of Three Women*, Hedy as all three (also known as *The Face That Launched a Thousand Ships*). That same year she was in another Italian flick, *Femmina*, which was never released.

Another idle period followed until 1957 when she signed with Irwin Allen, along with Ronald Colman, the Marx brothers and others for *The Story of Mankind* (WB). In this string of short epics on the history of the world, Hedy was Joan of Arc. Back on screen again she was offered one last Hollywood film, *The Female Animal*, a Universal picture starring one of their then big hopefuls, George Nader. Hedy played a washed-up movie star, of all things.

After the De Mille epic, Hedy's star slowly fell, never to rise again. However, her name was always in the papers, what with endless marriages and divorces (Gene Markey '39-'40; Ernest Stauffer '51-'52; W. Howard Lee '53-'59; Lewis W. Boles '63-'65), trouble with the law and the hoopla over her alleged autobiography, *Ecstasy and Me*. As she told Mr. Edison, "That awful book was published under my name, even though I did nothing in connection with it except supply the title. They in-

Continued on Page 41

Save the house we were born in. Or plan to attend the funeral.



Join the entertainment industry and THE HOLLYWOOD HISTORIC TRUST as we fight to save a landmark at its eleventh hour: THE 1913 MOVIE STUDIO

HOLLYWOOD'S BIRTHPLACE IS ABOUT TO DIE.

To oldtimers, it's "The Hollywood Barn." To the State of California, it's Cultural/Historical Landmark #554. But it doesn't matter what you call it after it's only a memory.

We think THE 1913 MOVIE STUDIO deserves to be more. Because more than just Hollywood's first feature film *The Squaw Man* was born here. It's where Cecil B. DeMille, Samuel Goldwyn and Jesse Lasky "made" the motion picture business an industry.

Time is running out for THE 1913 MOVIE STUDIO. In a matter of weeks it could become a matter for the demolition team.

And its last-minute reprieve from the wrecker's ball will cost another kind of team some \$75,000.

DO WE CARE ENOUGH TO SAVE IT?

Is there any team spirit left in Hollywood? The team that took this ad thinks there is. We're the Hollywood Historic Trust—and you

showed us that spirit when we saved the Hollywood Sign together.

We think it's time to see that kind of spirit again.

After 50 years of maintaining the STUDIO, Paramount has given it to us to restore and open to the public. Our immediate need is for \$75,000 to keep it standing.

Then we go to work to transform a silent studio into a major community attraction. A self-contained museum where early Hollywood still lives.

ONE NIGHT CAN GIVE HISTORY A NEW LEASE ON LIFE.

To focus eleventh hour fundraising on an upbeat note, our friends at the Hollywood Palladium have offered us their 40th Anniversary Banquet, Wed., Oct 29th.

The all-inclusive, tax-deductible, banquet tickets—parking, cocktails, hors d'oeuvres, dinner and live show—will give us a special evening with entertainment that does Hollywood proud.

STEVE ALLEN
VIC DAMONE
BUDDY EBSEN
LENA HORNE
PEGGY LEE
BUDDY RICH
MEL TORME
and
LES BROWN and HIS BAND

GIVE NOW. BECAUSE BANQUETS ARE MORE FUN THAN FUNERALS.

We invite your attendance and support at this crucial point in our fundraising drive. There are four categories from which to choose:

FOUNDER: \$5,000 DONATION

Includes:
Banquet table for 10 • Bronze star in Studio's Founder's Walk

PATRON: \$2,500 DONATION

Includes:
Banquet table for 10 • Name listing on Studio's Patron's Plaque

FRIEND: \$1,250 DONATION

Includes:
Banquet table for 10 • Name listing in Souvenir Program

DONOR: \$250 DONATION

Includes:
Banquet seating for 2 • Certificate of Appreciation signed by Chairman Buddy Ebsen



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A LOT
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YOUR
FILLING OUT THE COUPON
AND MAILING IT TODAY"

—Buddy Ebsen,
Chairman

CONTRIBUTION FORM

Make payable and send to:
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6324 Sunset Blvd., Hollywood, CA 90028
For more information, call: (213) 463-1166

☐ Yes, I can attend.

I've enclosed my check for \$_____ in the following contribution category:

☐ FOUNDER (\$5,000) ☐ PATRON (\$2,500)
☐ FRIEND (\$1,250) ☐ DONOR (\$250)

☐ No, I cannot attend. But please find my contribution of \$_____ enclosed.

All contributions to The Trust are tax-deductible.
SAVE THE 1913 MOVIE STUDIO.

Name Of Donor _____

Co. Name/Title _____

Street Address (where tickets should be sent) _____

City _____

State _____

Zip _____

Telephone Number _____

—Write-ins and Comments—

Thanks for the Correction

I hate to seem like I'm nit-picking, but in the June issue of HSM I found one of the most colossal mistakes I've ever seen printed.

Contrary to what it said in "Celebrity Dining," Peter O'Toole, as the enclosed clipping says, is ALIVE and living in Galway, Ireland.

To borrow a little from Mark Twain, "The reports of his death have been greatly exaggerated."

Lucian Tomes, Jr.
Louisville, KY

Clipping follows:

Peter O'Toole is turning down big-money film offers so he can make \$400 a week—minus expenses—starring as Macbeth at London's Old Vic. The production won't be unveiled until September, and rehearsals weren't scheduled to start until this month. But O'Toole has been working on the show for weeks—paying for the cast to jet to his home in Galway, Ireland, to go through run-through after run-through of the play.

Loves Susan Hayward Issue

Wish to let you know that I found the story and pictures on **Susan Hayward** simply great. She was certainly an actress who put so much of herself into her films.

The story on Hildegard was also very interesting.

Wish to thank you for printing my letter concerning **Guy Madison** and also **Joan Leslie** sometime back.

I will be looking (along with many others) for a story on each of them in a future issue of Hollywood Studio magazine. How about it?

Keep up the good work.

C.N. Santos
Oakland, CA

On Marion Davies Collection Feature

Thank you so much for the space you allotted my Davies collection. I had no idea you would devote a whole page to it. The showing of my "Marion of the Movies" documentary was a great success and I'm sure the publicity your magazine gave me was a tremendous help.

Bob Board
Hollywood, CA

From London

There was a nice photo the other week of Mary Pickford. Yes, Mary again broke into the news, complete with monocle as "Little Lord Fauntleroy." When the story was first made into a film in 1921, Fauntleroy was played by a woman, Mary Pickford, the girl with the curls.

She was 28 when she played the 9-year-old boy—and she also played his mother.

The Little Lord, as created in Frances Hodgson Burnett's sentimental and best-selling Victorian novel, told of a Brooklyn boy who inherits an English earldom and is plunged into an alien world of coronets and Norman blood. . . .

Doug. Elmo Brooks
London

To Clear the Record!

There is an article on page 33 of the June issue, Vol. 14, No. 1, about Hollywood Memorial Park, the cemetery on Santa Monica Blvd., by a Mr. Leslie Stuart Carter.

Mr. Carter left a lot of things out of his article. Also a boo boo or two. Besides those he mentioned: Louis Calhern, Clifton Webb, Victor Fleming, James Cruze and the Talmadge Sisters (forgot to mention one was married to George Jessel), Renee Andree. There are other personalities in the Abbey of the Psalms besides the above-named: Rosco Karnes, star of TV's Hennessey and Rocky King Detective series. Also many movies: *Front Page* with Pat O'Brien and Adolph Menjou; *Sullivan's Travels* with Joel McCrea; and *It Happened One Night* with Gable, etc.

Valdimar Sokoloff, character actor, was a schoolmaster in *Back to Bataan*; a Greek priest in *To Catch a Thief*; and a blind Chinaman in *Macao* with Jane Russell, etc. Jesse Lasky, one of the founders of Paramount Studios, Famous Players Lasky, etc. Also Charles Chaplin, Jr., movie actor and TV, son of the late Charlie Chaplin. Now over at the Cathedral Mausoleum, besides Rudolph Valentino there is Peter Lorre, Barbara LaMarr, and just a short time ago, Peter Finch.

And around the pond, besides Cecil B. DeMille: Tyrone Power, Marion Davies, and Nelson Eddy. There is Ern Westmore (Ern Westmore TV Show), makeup man; Harry Cohn, head of Columbia Pictures; Joe Frisco, nightclub and vaudeville funny man; Cass Daley, comedienne and contortionist, movies (*The Fleet's In*), etc. Adolph Menjou, actor, *Front Page*, *Little Miss Marker*, *Across the Wide Missouri*, etc.; and TV, "Adolph Menjou Presents." And Virginia Rappe, the young actress who died at the Fatty Arbuckle party. Also if I remember, the words "Good Night, Sweet Prince" is on Douglas Fairbanks' tomb—not Tyrone Power's.

And I believe John Gilbert and Warner Baxter are in the cemetery, but I don't know the location.

Mr. Carter should have mentioned the wall behind the Cathedral Mausoleum and the Fairbanks Tomb.

Also, as you enter through the gates from Santa Monica Blvd., beyond the south wall are the Paramount lot on the left, and the old RKO lot on the right. (Now all Paramount, Gulf+Western.)

Van Ness Avenue on the east side of the cemetery going south to Marathon Street a short right, a little left and right, and you're in front of the famous Spanish gates of Paramount Studios, where such stars as Hope and Crosby made all their road shows, DeMille made all his pictures. Lon Chaney, Sr., Charles Laughton, Clara Bow, Alan Ladd, the Marks Brothers, Gloria Swanson, etc., made many movies here: *Lost Weekend*, *For Whom the Bell Tolls*, *Sunset Boulevard*, *Godfather I and II*, *Love Story*. Even Hopalong Cassidy films were shot here, plus many more. Carole Lombard, Mae West, etc., made

many movies here. "Laverne and Shirley" and "Happy Days" for TV are filmed here also. On the south side of the cemetery is Gower Street.

Go south on Gower past the cemetery wall and you see the buildings and sound stages of the old RKO Studios, where Richard Dix, Jean Harlow, Danny Kaye, and Marilyn Monroe made many pictures. Fred Astaire and Ginger Rogers did their dancing there; the Sherlock Holmes series with Basil Rathbone and Nigel Bruce were made there; as well as Edgar Kennedy and Leon Errol comedies. It was run by Howard Hughes, then Desi Arnaz and Lucille Ball owned it and made their comedy series there along with "Ben Casey" and other shows.

There is so much movie nostalgia in that area that Mr. Carter left out. I have been to Los Angeles four times now. During the war when I was a GI in March 1944, as I stood at the gates of Paramount and walked past RKO at Melrose and Gower I remember the world globe on the roof with the RKO Radio tower sign. I noticed a couple of years ago the globe is still there but the old tower sign is gone.

In 1944 I did not know a cemetery even existed around there.

J.R. Page
Chicago, IL

I Enjoy Your Magazine

It's nice to recall the golden days of Hollywood, photos of the stars, past and present and always interesting.

George Victor
Tacoma, WA

From a Friend in New Zealand

Thank you for your warm and encouraging letter, received today. For some reason, the item had a slow crossing but like all good things, worth waiting for.

Appreciated the copy of Hollywood Studio for August. A fine tribute to the talented and beautiful Susan Hayward. Susan is one of my all-time favorites.

If you wish to feature my article, "Hollywood's Most Famous Photograph," I'd consider it an honour to be published in Hollywood Studio, my favourite movie magazine.

Although not sold in New Zealand, your magazine is held in high regard by the film collecting fraternity. Most say it's the best currently produced. (We have no film magazines published here now.)

I've an ambition to come to America and visit the film memorabilia shops. Such places are illegal in New Zealand because of the film companies' charter. This document prohibits the sale of posters, stills, etc.

In my own collection, I have a still of William Bendix using Betty Grable's pin-up as a shaving mirror. Would you like to run this with the article?

My very best wishes to you, your writers and readers for good health and the continued success of Hollywood Studio.

Christopher Moor
Wellington, New Zealand

THE STATUS GIFT OF 1980



When the world-famous Hollywood sign was first constructed twenty-two years ago, it was the brainchild of the John D. Breen, whose idea it first began to promote a prestigious subdivision, partly named for the infamous Mack Sennett (after the city of Los Angeles received the land as a dedication to the film firm).

The sign originally read, "Hollywoodland" and was completed in 1923. It stood five stories high and stretched over a city block. Long it was the largest sign in the world and became one of America's best-known landmarks.

Originally the "Hollywoodland" sign was illuminated by 4000 20-watt light bulbs spaced 8 miles apart. When lit at night, it could be seen for 50 miles! The sign was the first in history to warrant a full-time maintenance man just to replace the bulbs! The sign has been replaced by its second purpose, it attracted hundreds of thousands of tourists and helped establish Hollywood as the most glamorous city in the world! Early pilots used the lighted sign as a navigational aid and it appeared as a prop in many of Hollywood's early films.

In 1929 a new letter "H" was erected and the last four letters ("LAND") removed. The result of the initial industry misreading was "Hollywood".

Hollywood, the change in placement to many, to prove it wasn't destroyed by lightning and storms that could never come. The sign became more prominent when Paul Robeson, a great stage actor, became disenchanted and jumped to his death from the letter "H" in 1923. Other depressed stardom followed her lead and helped to make it a "signing off place" leading to the destruction of the famous landmark.

Pranksters have enjoyed reworking the letters. One group changed the letters to read "Hollywood" to celebrate California's new marijuana laws.

From the late 1920s to 1978 the sign deteriorated to a point where it was in poor shape. Many organizations, film stars and producers tried to save the sign. In 1973 the Hollywood Chamber of Commerce declared the sign a landmark and passed a resolution (number 111).

In 1978 Alice Cooper, Hugh Hefner, Gene Autry and other concerned individuals raised

\$27,100 per letter to erect the new sign which was standing proudly on the property of Mr. Lew Rosenbloom. The sign of the Hollywood Sign, the symbol of the city of Los Angeles for 55 years, is a landmark of the city and a symbol of the city's history.

Thank You



0000

THE HOLLYWOOD SIGN—the symbol of the glamorous movie industry, of hopes, success, and shattered dreams. The original sign was dismantled in 1978, but its mystique lives on. Now the Hollywood Sign Commemorative is available to you... a beautiful, 9"x12" oak framed colored work of art with an actual section of the original Hollywood Sign, certified authentic by the Hollywood Chamber of Commerce. Each is numbered making it a true collector's item. Quantity is limited,

so be first to offer your customers this unique piece of history.

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COLLECTING MOVIE NOSTALGIA FOR PROFIT

COLLECTING MOVIE MEMORABILIA

By Robert Kendall



1930 ushered in a new approach to the traditional coloring book. Famous people and characters were being adapted to all sorts of youth publications. Walt Disney, a man ahead of his time first approached the Saalfield Publishing Co. asking them to make use of his Disney characters for coloring books. In 1931 the first large Mickey Mouse coloring book, size 11 x 15 with 30 pages, was published. They are still being printed and to this day remain top sellers. One of the rarest coloring books may well be "Donald Duck" comic paint book released in 1941 by Dell Pub. Co. Recently, a mint copy was quoted at over \$1000. A similar Dumbo comic paint book made in 1941 is selling at over \$200. Popeye was a cult hero in 1932 and was used for a coloring book then. A new Popeye movie is currently being shown and he is more popular than ever.

Generally speaking, prices on old movie hero coloring books, most dating after 1950 sell for \$10, earlier ones \$10 to \$20. Exceptions are original Disney's which were tied into the earliest movies such as Snowwhite and the Seven Dwarfs and a few popular comic heroes such as Superman. Painting albums depending on artist, age and condition will average between \$25 and \$100, sometimes more.

In 1940 the first Blondie Painting Book appeared and for the next thirty years there were Blondie books for sale. Coloring books were tied into performers who played the role of Blondie and Dagwood. (Penny Singleton and Arthur Lake). During 1940-41 there were many movie-star oriented books published. Among the most popular were the Cowboy ones . . . the Lone Ranger, Gene Autry and others.

What is your memorabilia worth?

Thanks for all the letters that have been pouring in about the new addition to our Collecting section. If your letter is short and of interest to other collectors with approximate value of item we will be glad to print it.

Several readers have requested an exact price from us on certain items of Movie memorabilia, records, dolls, etc.

Prices vary depending on the area you live in, condition of item, and the demand. There is no set price on the exact worth of various items of memorabilia. HSM covers most of the larger Antique shows where movie memorabilia is being sold and also the Auction houses (in the West). In succeeding issues we will be giving quotes on what various items have sold for.

Here are a few prices noted on various movie memorabilia.

Pinocchio doll, with cloth face, stuffed body, wooden arms and legs, 16" high . . . \$100.

Pinocchio wind-up toy on a trapeze, 1939 . . . \$115.

Harold Lloyd Bell Ringer toy, German . . . \$175.

Poster — Movie Goldrush starring **Charlie Chaplin**, 60" x 24" . . . \$500.

Poster — Movie "Son of Paleface" starring **Roy Rogers**, 1952, 14" x 22" . . . \$15.

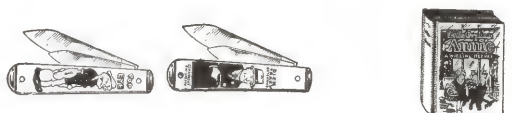
Roy Rogers ring "Microscope" . . . \$35.

Popeye Pen and Pencil set, King Features Syndicate . . . \$45.

Popeye figure, wood jointed. I Chem and Co. 1932, 8" high . . . \$50.

Popeye Sand Pail, 1929 . . . \$65.

**Current prices are recorded from antique shows, auctions, flea markets, nostalgia stores. Prices vary in different locations.*



Top Left: These Dick Tracy and Popeye jackknives were sold in the forties. They were 3 inches long, had two blades, and mounted on cardboard display pieces. Top Right: Big Little Book, Little Orphan Annie, A Willing Helper, sold for less than 50¢ in 1932. Center: Montgomery Ward sold New Haven's Smitty watch in 1934 for \$3.67, complete with leather watch. Alongside, an official Boy Scout watch. Below Left: This Marx B.O. Plenty windup toy is now worth around \$25. Below right: "Bringing Up Father" by George McManus was one of 12 comic books published by Cupple and Leon in 1930.

Collecting Is Remembering...

A thousand and more rare autographed stars' photos and movie magazine covers

by L. Allan Smith

To me, being a collector of movie memorabilia is one of the best possible therapies anyone can pursue and one of the nicest avenues of life anyone can travel. Not only is it a sure cure for the blues and/or loneliness it is a time-consuming hobby with unending horizons, and involves a great deal of hunting, probing, inquiring, traveling, corresponding, etc., but when one succeeds in the mission of finding something unexpectedly on a "special favorite" nothing is too much effort in the final analysis.

My collecting days started in earnest about 1960, although when a kid I wrote to all the stars for photographs and had a potpourri ranging from Lya de Putti and Corinne Griffith, to Lila Lee and Rudolph Valentino—but in those days "collecting" as we know it now was unheard of.

Most of today's aficionados collect mainly on one, two or maybe three stars and try to acquire any and everything ever printed on them. Although my collections include innumerable vintage portraits of almost all the main stars from the '20s through the '40s, at the outset I concentrated mainly on Gloria Swanson, Clara Bow, Gary Cooper, Esther Ralston, Thelma Todd and Lois Wilson. My Gloria Swanson collection is now up for sale. Two other stars, difficult to collect as far as collectors are concerned, are Jean Arthur and Cary Grant.

My interest and never-ending search for material on *Esther Ralston* has resulted in a personal friendship that is cherished beyond words. Miss Ralston has proven herself to be the beautiful, kind and lovely lady one would expect from her popular screen image. Before Miss Ralston moved back to California in 1975 we would get together during her annual sojourns to the coast for happy talks over delicious dinners. One year she had a going-away buffet at which lovely Mary Brian (her longtime friend and godmother to her firstborn, Mary Esther) was also an invited guest. Since returning to Southern California to live, our visits have been numerous and we keep in constant touch. As an expression of her appreciation for my long-standing interest in her and her career, Miss Ralston presented me with the original oil portrait with her husband at that time, George Webb, painted by famed artist, Maillard Kessler, which hung for years in her lavish and spectacular Hollywood Hills mansion. This treasure now has a most honored place in my home which Miss Ralston has dubbed—and rightly so—"The Museum." I would venture a guess that I have at least 10,000 stills, portraits, fashions, publicity, etc., and at least 20 from each of her many films, together with a sprinkling of posters, inserts, lobbies, press books and clippings from all the old movie magazines, not to mention the beautifully executed covers on which she appeared.

I also have a most impressive collection of those artistic *old movie mag covers* painted by such illustrious artists as Morr Kusnet, Earl Christy, Modest Stein, Henry Clive, Jay Weaver, McClelland Barclay, Penrhyn Stanislas and others. These I have sent to the stars to be autographed and everyone has been exceedingly cooperative including Billie Dove, Janet Gaynor, Neil Hamilton, Viola Dana, Alice White, Ann Harding, Pola Negri, Dolores Costello, Mary Philbin, Constance Talmadge, Madge Kennedy, Betty Compson, Lila Lee, Loretta Young, Mary Brian, Alice Faye, Myrna Loy, Colleen Moore, Aileen Pringle, Dolores Del Rio, Lillian Gish, Lois Wilson, Priscilla Dean, and others.



My valuable collection on the remarkable *Lois Wilson* has also resulted in a personal friendship which means a great deal to me because she was my very first favorite after seeing her in the action-packed, impressively photographed and magnificently produced *Famous Players-Lasky* production of *The Covered Wagon* (1925) . . . and although not of as long duration as with Miss Ralston it is nonetheless just as valuable to me. My talks with Lois about her long, successful career have been highlights I will always remember. She is a complete joy to listen to and what is most pleasing is the fact she thoroughly enjoys talking about her days of glory and doesn't feign disinterest about the past as so many of her contemporaries are wont to do. My wealth of Lois Wilson memorabilia goes well into the thousands of stills, lobbies, program books, fan photos she used to send out in the 1920s, and other interesting related items. Part of this collection has been donated to Kent State University in Kent, Ohio, where all of Miss Wilson's personal mementos reside.

My other collections on Clara Bow, Gary Cooper, Thelma Todd, Billie Dove, Jean Harlow, Myrna Loy, Mary Pickford, Greta Nissen, Nancy Carroll and Marion Davies, etc., number well over the thousand mark and represent hundreds and hundreds of man hours doing research, traveling many miles to obtain some of this material, not to mention the expense involved, which is considerable. Eddie Brandt's, Tal Kanigher, Hollywood Book Store, Larry Edmunds, Richard Hudson, all local Hollywood people, have been most solicitous and helpful to me and all are reasonably priced with a wealth of impressive wares to offer.

I would not trade this hobby for anything else because it has brought me into contact with dozens of my silent screen idols either through a pleasant correspondence and/or an "in person" meeting and has afforded the opportunity of developing lasting friendships with several that could have been accomplished in no other way, giving me an inner and complete satisfaction in respect for a profession embodying those wonderfully talented people who are a part of it and who still, even at advanced years, continue to elicit that indefinable spark and "certain something" that made them what they are today—*stars of the first magnitude*—irreplaceable, unforgettable, and remaining forever thus into eternity!

☆

The Audie Leon Murphy Collection

and Memorial Fan Club



Wants Autographed Covers of the Stars

I collect covers, either first day or special event ones and am sending them to famous stars to autograph. I would like to know if there are any stars who would be willing to autograph a cover if I send one. **Harry Burnham, Jr.**, 7 Commonwealth Court, Brighton, MA 02135.

Has Old Records

I have some old 78 rpm and 33 rpm records for which I have no appraised value: an RCA 78 of Elvis Presley with "I Beg of You" and "Don't", serial number 20-7150-He WB-0259; and Jerry Lee Lewis with "Fools Like Me" and "High School Confidential" on Sun Record, numbers 306 and 307. Scratched in return groove. Would your readers be interested in making me an offer? **Mike Butcher**, 1269 Eastland Dr., Lexington, KY 40505.

Collectors: HSM will print any items that have an authorized value in the story or in the item submitted. Mail to P.O. Box 1566, Apple Valley, CA 92307.

Here is a very nice and informative letter from the President, Lillian Bailey, of the Audie Leon Murphy Memorial Fan Club.

Dear HSM: I've enjoyed reading the Collectors Corner and thought you might be interested in our Memorial Fan Club for the late actor and war hero, **Audie Murphy**, and our collection of his mementos.

I have been a fan of Audie's since 1948 when I first saw him in a western. That was 32 years ago and I have the first picture of him out of a fan magazine. Our collection has grown over the years. We have several hundred stills, 30 posters and 100 lobby cards. Because of the kindness of Audie's close friend, David McClure and Audie's wife Pamela, we have some unusual items in our collection. Rare photographs sent by the U.S. Army; Pamela, going through Audie's belongings, gave us a pocket handkerchief, a pair of Audie's shoes and one of his suits. We also have many articles on Audie covering a period of 20 years: copies of *To Hell and Back*, Audie's biography which was published early in his career. When the film was produced from the book, Audie played himself, the first actor to do this in a film. **We buy all the material** we can possibly find on Audie so our collection keeps growing. My daughter, Kathleen, does all the art work for the club. It is very important to us.

Audie was killed on May 28, 1971, and our club was formed October 21, 1972. We have 100 members throughout the United States, Canada, England and Australia. We publish six Newsletters a year and are working on our first Journal for the club. We have a nice membership card and hold six raffles a year. We help our members to obtain material on Audie. Through the club we collected money to help the Indians in Arizona to have a nice Thanksgiving dinner. We collected a very large amount of stamps this summer for an Elvis Presley club. Our favorite movie that Audie made was *The Red Badge of Courage*, which we show over and over again at our meetings.

Audie's death gave us a real purpose in life to which our club is dedicated. Audie never thought of himself. He was a kind, warm, human being that we all will miss but will never forget.

Lillian Bailey, President
15022 Excelsior Dr.
La Mirada, CA 90638

Mrs. Bailey adds this personal note for HSM: "I have been a subscriber for the last several years. It is a fantastic magazine. There is not another magazine that can compare to it." ... Thanks, L.B. We hope our readers will write you with news of where you may obtain more memorabilia on Audie Murphy.

This Script Is Worth \$2,000

■ If you get a script produced, for God's sake get a copy autographed just in case. Los Angeles florist Charles Glarida has a copy of the shooting script of *Roots* which sports the autographs of *Roots* author Alex Haley and all the cast members. Glarida's asking price: \$2,000.

George Montgomery/Actor/Artist

By Sydney Gordon



Montgomery Sculpture: Actor-writer-director-artist-sculptor George Montgomery is seen with his bronze interpretation of General George Custer's last stand. The large work forms part of the George Montgomery western art collection that the actor has donated to the Palm Springs Desert Museum. The collection is on display now in the Toor Gallery at the museum.

George Montgomery, who has some 100 films to his credit, many TV successes, and a long series of westerns, is one of the best-known stars in the he-man tradition. However, George has a second avocation: the field of art and collecting. His easy, soft-spoken manner conceals drive and imagination that is constantly at work on new projects. His most recent is sculpting. His early home in Montana, the area where the noted western artist Charles M. Russell lived and did his finest work, had a great deal to do in influencing the young Montgomery.

Being a western art collector, naturally his sculpting is of the west and in a short time he has gained wide acclaim as being one of the finest.

He contends that sculpting is just a very satisfying hobby, like other hobbies of the past he's excelled in, such as architecture, building, furniture designing and manufacturing.

However, the Palm Springs Desert Museum is proudly displaying the George Montgomery Collection of Western American Art, a gift from George, and consider it a very selective presentation and the nucleus of the institution's expanding interest in collecting and exhibiting.

Born near Brady, Montana, the youngest of 15 children, George landed his first job in Hollywood at the age of 19 tearing across the screen at breakneck speed as one of the Lone Rangers. Shortly after he signed with Fox Studios.

While under contract to 20th Century-Fox from 1938 through 1947, he starred in some of their most successful films with such stars as Betty Grable, Gene Tierney, Ginger Rogers, Maureen O'Hara, and many others.

In 1943 he joined the Armed Forces. In December of that year he married actress Dinah Shore. The two were divorced in 1962. They have two children, Melissa and John David.

After coming out of the service in 1946, George made two more pictures for 20th. In 1947 he became a free-lance actor averaging six to eight films a year until he signed a contract in 1959 with Universal International Pictures to star in the first hour-long, color television series, "Cimarron City." After one year he decided that he would rather become an independent producer, backing his own films, the first being *Black Patch* for Warner Brothers, which was very successful. From there he went to MGM on a production called *Watusi*.

In between he starred in *Huk*, made in the Philippines for United Artists and then, captivated by the beauty of these islands, wrote the script, starred, directed and produced *The Steel Claw*. With that he signed a four-way contract with Warner Brothers as a star, writer, director, producer. He has made nine films in the Far East with much success. The Philippine government presented him with a plaque of appreciation for furthering the islands as a place to make films.

He has produced films in Yugoslavia and has starred in three films in Spain. His portrayal of a tough sergeant in the *Battle of the Bulge* won him critical acclaim. In 1970 he signed another four-way contract with 20th Century-Fox where he produced films in South Africa.

He has always been a free spirit and contends that his primary desire in life is to see as much of the world as possible and since his work could take him to the far reaches of the globe, as a producer he sets the locale to please himself.

This is perhaps one of the reasons why anyone asking about plans for a second Mrs. Montgomery elicits only a smiling "None." George is, undoubtedly, besides his activities in the field of art, one of the busiest and most traveled actor/producers in the industry. ☆

Palaces of Dreams in the City of the Angels



The once proud vaulted lobby of the **Wilton** helped to make this house one of the showplaces of Los Angeles, a showplace now endangered by the throes of "progress."

by Mike Hughes

(With photographic assistance by
Chris Clarke)

Names from a distant but glorious past were emblazoned upon the **Wilton Theatre** marquee in Los Angeles. As if returning to some bygone day, the marquee read Lillian Gish in *The Wind* with Gaylord Carter at the organ.

Lines of excited movie fans, many of whom were dressed in early thirties style clothing, stretched down Western Avenue spreading an aura of anticipation and excitement.

News cameramen and dignitaries flooded the theatre that August 1979 night in what appeared to be as dazzling an evening as any from the theatre's golden past. A past in which premieres and big events were a matter of course.

The glitter and glamour of a Hollywood style premiere were enjoyed by the capacity audience. Spectators were thrilled not only by the art deco Wilton Theatre, but the in-audience presence of such Hollywood royalty as George Cukor, Buddy Rogers and



The art deco interior of the **Wilton**. Little had changed when the theatre closed in 1980.

Miss Lillian Gish.

On January 8, 1980, the Wilton closed its doors by decree of the non-nostalgia motivated Franklin Life Insurance Company, owner of the building.

Now one of Los Angeles' finest and best-equipped cinema palaces stands dark and deserted. Some of its fixtures already sold, the mighty theatre organ destined for a new home, the box office shuttered and a for sale sign atop the marquee.

Opened in 1931 as the Western Theatre by Warner Brothers, the name was later changed to the Wilton. Though the stage was never put to active use during the days of vaudeville, Warner's Wilton was equipped for the presentation of any style stage show from the most lavish to the intimate. In May 1945, the Wilton presented a war bond extravaganza starring in person Bing Crosby and a host of Hollywood's biggest stars.

The Wilton was once given the honor of being considered a possible home for the Academy Awards presentations.

Filming for *American Hot Wax* and concert sequences for the recent Bette Midler film *The Rose* took place on the Wilton stage as did a "People's Command Performance."

Now the dark clouds of demolition are looming closer to the large Wil-

shire Boulevard house, and only a miracle as big as the films once shown on the Wiltern's screen can save the theatre.

For over a decade Los Angeles' **Orpheum Theatre** has presented recent Hollywood films with Spanish subtitles. Interspersed during these last few years of film presentations were location interior scenes utilizing the Orpheum for Barbra Streisand's *Funny Girl* and *Funny Lady*, Burt Reynolds' *At Long Last Love*, and a television film dealing with the life of Florenz Ziegfeld.

Memories still stir of another era when, from 1926 until the late forties, the Orpheum presented the best vaudeville in the west. Under the direction of the late Sherril Corwin since 1933, almost every big entertainer in show business performed on the Orpheum stage.

Television and changing tastes brought an end to the big stage show days of the Orpheum. In the late forties the elegant marble and golf leaf entertainment palace reverted to a policy of straight first-run double features. There were occasional stage shows in the fifties, mostly of the rock and roll variety. The last big stage show to date, *No Strings* starring Howard Keel, was presented in 1963. First-run features continued as a policy until the late sixties when the showing of Hollywood films with Spanish subtitles became the standard bill of fare.

Still one of the most lavish and spectacular movie palaces in Los Angeles, the Orpheum is resplendent with a rich white marble lobby, ornate statues, a beautiful lower

mahogany lounge, crystal chandeliers and 2,300-seat auditorium.

Searching for the quintessential movie palace in Los Angeles stops with the **Los Angeles Theatre** on Broadway. Done in French Renaissance style, the gilded lobby gleams with three crystal chandeliers hung from an ornate ceiling, full-length wall mirrors and a fountain atop the grand marble staircase.

Celebrating its opening in January 1931, architect S. Charles Lee's shrine to motion pictures presented Charles Chaplin's *City Lights* as its premiere presentation.

Not only did Mr. Chaplin and all of Hollywood grace the new theatre that evening but Albert Einstein also attended the premiere as Mr. Chaplin's special guest. The premiere was so spectacular that the entire block of Broadway encompassing the festivities had to be closed to traffic.

True theatrical grandeur is expressed in every detail of the theatre. Two balconies, an original hand-embroidered stage curtain depicting the era of Louis IV, a ceiling decorated with murals and small statues along the side walls contribute to the exquisiteness of the theatre auditorium.

With a theatre done on such an impressive scale, even the rest rooms are extraordinary. The women's lounge contains separate marble toilet stalls, each a small private facility. The men's lounge contains a now unused pink marble shoeshine stand.

Off the downstairs lounge was a complete restaurant. No longer used for this purpose, the vacant room still

stands as an example of the many extras once offered by the Los Angeles Theatre.

Perhaps the most unique offering of the theatre was a special viewing screen made up of a series of prisms which was installed in the lower lounge. Patrons could view the motion picture being presented in the auditorium above by means of this special lobby screen.

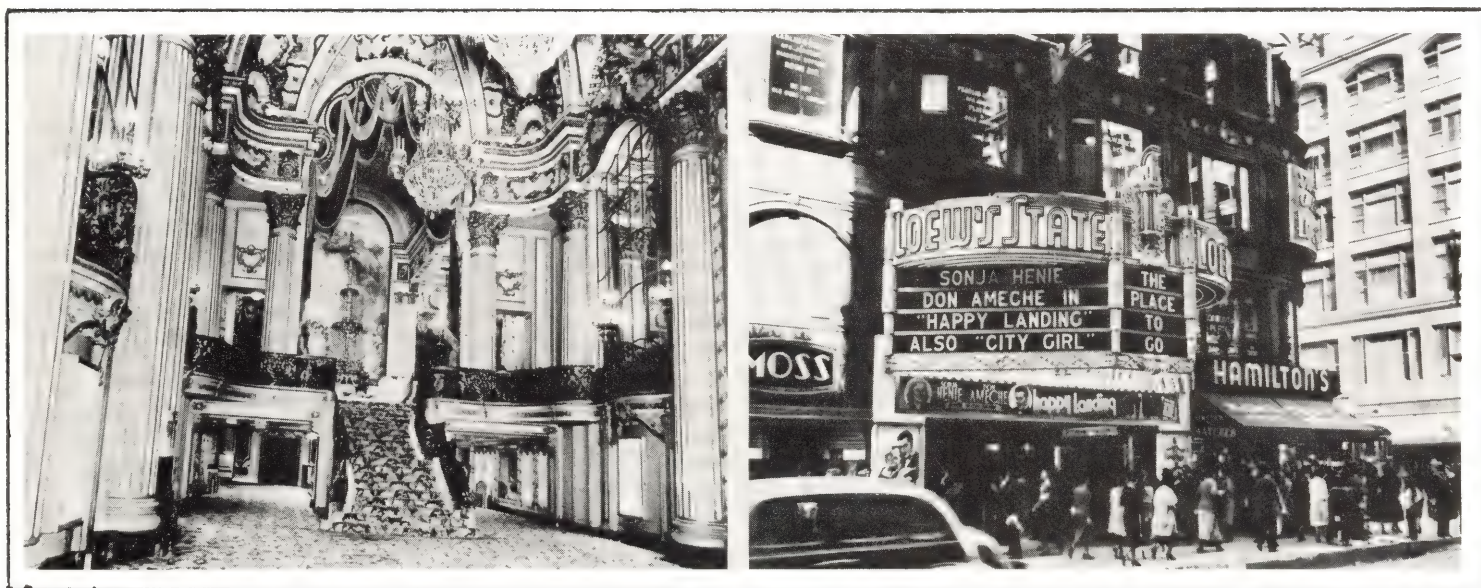
For several years after its opening the Los Angeles Theatre alternated as a first and second run theatre. During the period encompassing the years 1944-1949 the Los Angeles was the exclusive downtown home of MGM, presenting the best from this mighty studio during MGM's last great years.

Upon opening his Tower Theatre, designed by S. Charles Lee in 1927, Mr. H.L. Gumbiner again engaged Mr. Lee to design what Gumbiner desired to be the world's most beautiful theatre. Construction was completed in just over five months in 1930 and thereafter the Los Angeles was advertised as the "Theatre Unique."

Alice in Wonderland, *Funny Lady*, *New York, New York*, and *The Last Tycoon* are some of the films which have used the Los Angeles Theatre as an interior setting.

The American Film Institute chose, in August 1979, the Los Angeles for the presentation of the classic Busby Berkeley musical *Footlight Parade*. Concluding the evening was an onstage appearance by Ruby Keeler, star of the film, and S. Charles Lee, architect of the theatre.

Now used for Spanish subtitled Hollywood films, the Los Angeles



Pictured above is the regal lobby of the **Los Angeles Theatre**, in many ways as splendid as when the theatre first opened.

Photographs courtesy of the theatre collection, Los Angeles Public Library, and Mr. Tom Owen.

The original marquee of **Loew's State** at 7th and Broadway. Now the marquee reads only "The State" and the bill of fare frequently features martial arts films, but the glorious old house continues the presentation of motion pictures.

remains a magic palace, one that has stubbornly resisted the ravages of time, the passing of the decades and the death of Hollywood glamour to retain a special timeless magic all its own.

A silent and all but forgotten piece of Hollywood history stands on South Broadway in Los Angeles. Painted on the walls of the **United Artists Theatre** are murals of the great personalities of the 1920s. Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Harold Lloyd, Rudolph Valentino, Lillian Gish and Gloria Swanson still hold court over their theatre, a theatre reminiscent of a large Spanish gothic cathedral.

For three decades the United Artists was an exclusive first-run showcase. Such a special theatre was the United Artists that it was chosen to exhibit concurrently with the Carthay Circle the original first public performance of *Gone With the Wind* in 1939. The heyday of the United Artists ended with the Todd-Ao engagement of *Oklahoma* in 1956.

Deep in the subterranean caverns of the United Artists still exists a small screening room once used by Mary Pickford but now dark, cluttered and unused.

Monthly Spanish language variety shows at the **Million Dollar Theatre**, opened by Sid Grauman in 1918, are the only present reminders of the once great movie palace stage presentations so generously offered to the Los Angeles theatregoer, featuring the stars of Mexico, South America and other Latin countries.

Loew's State at 7th and Broadway boasted the best selection of MGM and 20th Century-Fox films downtown during the thirties and forties (except for the five-year MGM period taken over by the Los Angeles Theatre). Loew's also served as the MGM showcase during the fifties. Loew's State was one of Los Angeles' finest and most prestigious motion picture theatres. Loew's State once had its own orchestra, chorus line and Fanchon and Marco Vaudeville. Loew's State also had the distinction in 1929 of marking one of the first professional performances of a very young Judy Garland, then listed on the bill as one of the Gumm Sisters.

Now known only as the State (Loew's was dropped from the marquee in 1955) the aging house continues to survive into the '80s (the theatre was constructed in 1921). Now offered are triple-feature bills of

Continued on Page 43

CINEMA CHAT

A Touch of Nostalgia

By Doug Elmo Brooks



The largest Cinema in the World. THE GAUMONT PALACE IN PARIS—1917

DATELINE: LONDON 1893

A look backwards to the early days of the movie industry in London.

In the year 1893 there was a little company having an address in the Rue St. Roch, Paris, which had already acquired a reputation for the manufacture of certain technical instruments of precision, many of them in relation to applied photography. The little company prospered under the direction of M. Leon Gaumont, a clever Frenchman with all the Frenchman's genius for constructive science and ingenious mechanism. Progress was developed always in the direction of perfection and improvement, in those lines in which the company was dealing. Research laboratories were in due course instituted, and many subjects of great interest investigated until the time when one problem arrested M. Gaumont's attention by its strange and wonderful possibilities. This was an interesting device, first entitled the Chronophotograph, and later the Demeny-Bioscope, which latter name was devised from that of the inventor, Demeny, whose patents it is claimed covered the first practical device for taking and presenting animated photographs. The Demeny patents were acquired by M. Gaumont's company,

and thus the age of cinematography was heralded in. The laboratories and workshops of M. Gaumont had made their presence known for some time by the number of new inventions offered to the market, and in 1898 their connecting link with the British market was through Mr. A.C. Bromhead, who had become the company's agent for Great Britain. Great Britain took to films like a duck to water, and the greatest progress in any market in the world was shown in the few succeeding years in the country. Before long every Music Hall had its Bioscope turn, and every traveling showman had become a Cinematograph exhibitor. There is no doubt that the first film studio in England was that built by the Gaumont Company at Loughborough Junction.

THE FIRST CINEMAS

Again, the first Cinematograph Theatre of the *now* familiar form (in 1917), was opened in London also by the Gaumont Company. In 1907 the London branch of Gaumont's could no longer contain itself at Cecil Court, the passage of fabulous memories off the Charing Cross Road, London, WC, and finally were located in much larger premises at 6, Denman Street, London, W.

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Golden Films—1977 Festival of Hits. Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.
39. **FEBRUARY 1977—Vol. 11, No. 3**
Liza Minnelli—Cover. Barbara La Marr, James Dean and Sal Mineo. Queen of the Dog Sleds. Nell Shipman.
40. **MARCH 1977—Vol. 11, No. 4**
"Gone With the Wind"—Special Edition, filled with photos and
Limited supply \$5 plus postage
41. **APRIL 1977—Vol. 11, No. 5**
Filmdom's Unforgettable Stars. David Manners, Anna Q. Nilssen, Virginia Bruce, Alex Joseph and 12 wives, Mike Mazurki.
42. **MAY 1977—Vol. 11, No. 6**
Bette Davis Collectors Edition & AFI Program. 1967 Oscar Awards. Irene Ryan. Michael Douglas.
43. **JUNE 1977—Vol. 11, No. 7**
Movie Guide Special Edition. Where to find the wild memorabilia, Hollywood's famous landmarks. Valuable reference lists. Where to see the stars. Free TV tickets, movieland attractions & tours. Much more.
44. **AUGUST 1977—Vol. 11, No. 9**
Joan Crawford Tribute—Collector's Photos from Her 50-Year Career/cover. "I Remember"—Jack Oakie. Crawford Museum. Artistry of the Young Animators. Academy's Student Film Awards. Allyn Joslyn. Jan Clayton.
45. **SEPTEMBER 1977—Vol. 11, No. 10**
Dolores Del Rio—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis*. Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

- 61. APRIL 1979—Vol. 13, No. 1**
Cary Grant & Ingrid Bergman, Personal Interviews. James Cain, Writer-Director Series. Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards.
- 62. MAY 1979—Vol. 13, No. 2**
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy. & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.
- 63. JUNE 1979—Vol. 13, No. 3**
Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.
- 64. AUGUST 1979—Vol. 13, No. 4**
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lollobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves reviewed. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.
- 65. SEPTEMBER 1979—Vol. 13, No. 5**
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.
- 66. OCTOBER 1979**
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson—the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.
- 67. NOVEMBER 1979**
Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary **Wizard of Oz collectors special**, The Wizardry of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montgomery.

- 68. DECEMBER 1979**
Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, old-time photos, The Thelmas party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.
- 69. FEBRUARY 1980—**
Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's \$30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.
- 70. MARCH 1980**
Volume 13, No. 10.
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush—Cowgirl stars, Collecting section/Posters, etc. Sally Rand, Stars and their Pets.
- 71. APRIL 1980**
Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.
- 72. MAY 1980**
Vol. 13, No. 11(2)
Lana Turner, Marilyn Monroe, Betty Grable & Mae West—four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.
- 73. JUNE 1980**
Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

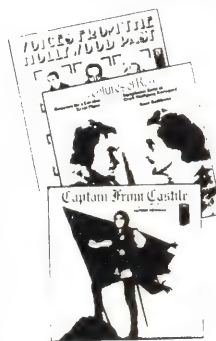
- 74. AUGUST 1980—**
Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment"—"I'll Cry Tomorrow", Montage photos Susan... Legend of Lone Ranger, Victor Mature, Alec Guinness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.
- 75. SEPTEMBER 1980**
Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographs, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.
- 76. OCTOBER 1980**
Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

- 77. NOVEMBER 1980**
Volume 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silver-haired glamour girl's portrait gallery of memorable performances. Unpublished candid of actors who worked with her. Buster Crabbe "Man of Action." Fantastic Greek-Merlina Mercouri's interview. Carol Channing. Liptographs Stuntsman Hall of Fame. Evening with Bob Hope.
- 78. DECEMBER 1980**
Volume 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne... Gene Tierney, star re-born... Rosemary DeCamp. Collection stories. Collector's section.
- CORRECTION:** Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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MAN ABOUT TOWN

LEE GRAHAM ...

Somehow he's pulled together his reputations as Sexy Rexy and Henry Higgins into his own polished brand of British suavity. **Rex Harrison** is at the Pantages in "My Fair Lady" re-creating the role he played to perfection over a thousand

times in the Broadway and London productions before he won an Academy Award for the screen version in 1964.

When Harrison first played Professor Higgins he was 47. Now he's 72. How does he hold up? Beau-

tifully. The fashionable star has a remarkable air of effete virility and he's super-dandy. Rex, like the Beatles, started out as a Liverpudlian, but unlike them, he vows

1. **Harriet Parsons** and **George Burns**, presenter and recipient of the Louella Parsons Award, at Hollywood Women's Press Club's Golden Apple Christmas luncheon with nominee for Star of the Year, **Loni Anderson**. (Photo by Yani Begakis)
2. **Buddy Rogers**, holding a copy of "Jack Oakie's Double Takes," with **Vickie Oakie** at USC's dedication of a plaque on Jack's 77th birthday. (Photo by Nuri)
3. **Cornel Wilde** with **Hildegard Knef** at party in her honor on a rare visit to Tinseltown. (Photo by Yani Begakis)
4. Our Man About Town at a Tinseltown party in the mid-Seventies with **Mae West**. Hard to believe she was in her eighties when this was taken.
5. **Rex Harrison** autographing the original album of "My Fair Lady" following the show's opening, in which he re-creates his role, at the Pantages Theatre. (Photo by Yani Begakis)
6. **Sid Caesar** gets a hug from **Ginger Rogers** following their opening in the short-lived "Anything Goes" at the Wilshire Theatre. (Photo by Yani Begakis)



he'll never retire.

Unlike Henry Higgins, Harrison has let a woman in his life — constantly. His sixth wife, Mercia Tinker, is with him on tour. Previous wives, in order of divorce, were Colette Thomas, Lilli Palmer, Rachel Roberts and Elizabeth Harris. His third wife, Kay Kendall, left him a widower when she died of leukemia at 33. Linked with the suicide of Carole Landis, Harrison fled Hollywood for Broadway and “Anne of the Thousand Days.” He didn’t return until 12 years later when he came out to do “Midnight Lace.”

The obligatory opening night party for press and celebrities did not take place. Rex has never been anxious to meet the press (“I’m not a shy man, but I prefer to be a private man”). The urbane star sometimes complains, “The press makes me look like such a beast and I’m not really like that at all.”

★★★

“Mae West figured that in one way or another, she would live forever. And she probably will.” So eulogized Ross Hunter at the invitational services at Forest Lawn, Hollywood Hills. There was a touch of irony because never, but *never*, did I see Mae at any memorial or funeral service. In fact, she refused to mention the word, “death.”

Talking to Mae’s friends from over the years and hear the organ play songs she popularized like “Frankie and Johnny” brought back memories.

I first met the legendary lady in 1960 when I started in the newspaper business as leg man for Cobina Wright. Cobina and Mae had been friends for decades. It wasn’t long before I accepted Mae’s occasional invitations to “come up and see me sometime” at her white-on-white apartment in the Ravenswood. She was anti-smoking and didn’t have ashtrays around. She was also anti-drinking and never served liquor. We were alone once when she was discussing ESP. She told me about this psychic who was giving readings where alcohol was served. The man became drunk, got the wrong vibrations and forecast all the wrong futures. That struck me as hilarious, but Mae stopped my laughter with “It’s not funny, Lee.”

She surrounded herself with musclemen, seers, yogis, musclemen, extrasensory perception authorities, musclemen, fortune tellers, musclemen and other “holy” men.

“I was born with sophistication and sex appeal,” Mae once said. She died the same way. Even in her eighties she showed no inclination to fold up her diamonds in favor of knitting. Our paths crossed less frequen-

tly the past few years, but whenever I saw her she was still glamorous making entrances like no other woman. At the services, her constant companion, Paul Novak, whispered, “Doesn’t she look beautiful?” Indeed she did! Laid out in her usual white, she looked serene and almost amused — probably because among the mourners the men outnumbered the women four-to-one.

★★★

You may remember her as **Hildegard Neff**. That’s the way she was known in Tinseltown when David Selznick summoned her from Germany hoping she would become another Dietrich. As Hildegard Knief (she uses the German spelling now), she has become more famous for two books than for all her 56 movie roles. She is also a successful songstress and was here to make a record before continuing a singing tour.

Hildegard and her third husband, Paul Schell, were house guests of famed astrologer, Carroll Righter. They’ve been friends since she came to Hollywood in 1948. Some may think Carroll couldn’t be wrong, but Hilde has always found Righter right. She consults him on everything (he even decided the correct date for her marriage to Schell).

Taking advantage of her visit, Carroll hosted a cocktailery at his home for Hildegard. It was hard to believe that this glamorous vital woman who grew up in Hitler’s Berlin had survived seven operations for a jaw (broken when she was a Russian prisoner hit by a man with a machine gun just after WWII) and over 50 cancer operations.

You probably read about her shocking young-life experiences in her best seller, “The Gift Horse” and about her winning battle with cancer in “The Verdict.” She has also suffered with infantile paralysis, rheumatic fever, meningitis and yellow fever.

Amazingly, the German chanteuse-actress-authoress appeared to be in perfect health as she greeted such friends as Cornel Wilde; Rhonda Fleming and Ted Mann; Edie Adams; Karen and John Ericson; Barbara Rush; and Gretchen Wyler with whom Hildegard starred on Broadway in “Silk Stockings.”

★★★

“These days I don’t give sex a thought. There isn’t a thing I can’t do today that I did when I was 18,” **George Burns** announced, adding “That will give you an idea of how pathetic I was at 18 . . . when I was young the only thing I wanted to get into was show business.” Thus George Burns accepted the Louella

O. Parsons Award for enhancing Hollywood’s image around the world from **Harriet Parsons**. The Golden Apple Awards, celebrating the 50th anniversary of the Hollywood Women’s Press Club, were presented at the Beverly Wilshire.

A favorite among the presenters was Melvyn Douglas who received a standing ovation. This remarkable 79-year-old man, who was the film master of *sauve*, high comedy at one time, has been rediscovered as a character actor specializing in senior citizen roles. He shrugs off the label “Character actor” with “All acting, if it’s any good, is character acting.”

★★★

“**Anything Goes**” came and went at the Wilshire Theatre. It received unkind reviews and ended prematurely. **Ginger Rogers** tapped and did high kicks making up in hard work and coordination what she lacked in natural grace. **Sid Caesar** got everything from genial giggles to gargantuan guffaws.

At the opening night party in the Wilshire’s lobby, the center of attraction was spicy Ginger, untarnished by time as she pushes 70. “Anything Goes” was a trip down memory lane, but Ginger says, “I have no nostalgia for the old days. I live for today. But maybe that’s why people think I’m strange. I don’t even have a psychiatrist.”

Caesar, the ruling consul of the empire of satire, has been talking freely about the ten years of sickness during which he started on booze and pills. He describes as recovery as “The greatest . . . getting back into life.”

★★★

USC’s cinema television division dedicated a plaque to **Jack Oakie** on what would have been his 77th birthday. Naturally, Jack’s devoted Vickie was on the campus for the ceremonies. She was given a proclamation from Mayor Tom Bradley declaring her husband’s day as “Universal Mirthday.”

Buddy Rogers spoke to the group about his friendship with Jack which started in the ’20s. He recalled when sound was coming in and he, Oakie, Gary Cooper and Richard Arlen (“The Four Muskateers”) were “hoping that one of us would have a voice to make it in talkies.”

A few weeks later, Oakie’s friends gathered at Bullock’s in Sherman Oaks for a book signing and reception of “Jack Oakie’s Double Takes.”

Vickie was kept busy introducing guests and signing the book. Among Jack’s closest who made brief speeches remembering the warmth of his friendship were Mary Brian, Fritz Feld, Cesar Romero, Harriet Parsons, and Gene Raymond.

ENTERTAINMENT/RESTAURANTS/TRAVEL



TV personality, Charlene Eber (shown l) of Video Ventures interviews Chef and owner, Alain Cuny of the popular **Wine Bistro & Cafe**, 11915 Ventura Blvd. in Studio City. Place is first wine bar in the Southland.

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Dining Adventures

At Cafe De La Paix in Tarzana, recent diners included Marion and Francis Lederer, Jane Withers, Mary Meade French and her husband—assistant director Dick Bremerkamp, Kay Brown and Hollywood make-up artist Webster Phillips, and actress Mary Ann Gibson. Mary Ann's mother was actress Jackie Saunders, of the silent films . . . Dyan Cannon, Tom Drake, singer Jeanne MacDonald and director George Leskay, and KNXT's Connie Chung are among those who've discovered Nick's Restaurant on National Blvd. in West Los Angeles—where delectable "healthy food" is featured . . . At La Strada on Los Feliz Blvd., Ruta Lee and Webb Lowe, Lucille Benson, Juanita and cinematographer Joseph Walker, Alice and ABC-TV's Gerry Bucci were enjoying the fine Northern Italian cuisine. A new La Strada opens soon in Corona del Mar . . . Barry Sullivan, Foster Brooks, the Glenn Fords, the Kent Smiths and former bandleader Art Jarrett in the crowd at the Marquis West in Santa Monica. Remember Art in "Dancing Lady"—with Joan Crawford? . . . At the Aware Inn on Sunset (now open for lunch as well as dinner), the familiar faces included those belonging to Phil Silvers, Toni Tennille and "The Captain", Hermione Gingold, the Pat Boones, producer Dan Melnick . . . Clint Eastwood and Sondra Locke, Warren Beatty, Ellen Burstyn, Phil Silvers, Jon Voight and Sally Field also among the diners.—Marjorie Walker

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At Nick's Restaurant at Westwood and National Blvd. in West Los Angeles, here's owner Nick Washington (right) with Irish McCalla and her husband Chuck Rowland — who were married last month. Now a successful artist, specializing in Western scenes, Irish is known to TV fans all over the world as the original "Sheena, Queen of the Jungle".

The China Trader, 4200 Riverside Drive, Toluca Lake. A tiny bit of China Seas paradise that has expanded into a spacious bit of islandia, the place has long been a mecca for not only the nearby Burbank Studio workers and stars, but also the neighboring populations who love Chef Johnny Wing's fine Cantonese cooking, but some come who love to dance and disco!

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Famous astrologer **Robert Skeetz** (shown l) not reading tea leaves but discussing astrological logics with Jacques Don Salat, owner-host of the popular award-winning Le Cellier in Santa Monica.



Well known astrologer, Robert Skeetz (shown) enjoys a star(tling) conversation with pretty London lass, Michele Tooth, co-owner of the delightful English continental **Oscar's Wine Bar & Restaurant**, 8210 Sunset Blvd., Los Angeles.

fresh fruit bar, dessert table, and seven or eight hot entrees such as Chinese barbecued chicken, deep fried turbot, California chop suey, sweet and sour pork and more. The Brunch includes a choice of Pina Colada or glass of wine, red or white.

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On the Mexico cruises aboard the Pacific Princess, ports of call from



Former vaudevillian and English music hall performer, Peter Turney (r) admires the unique portrait of Chef/owner Yoshimi Morizawa (displaying the artwork) of the popular **Joy of Tempura Japanese** restaurant in Woodland Hills. Art was created and presented to chef by a customer.



Tyler Murry, who plays "Carol Welles" on TV's 'Days of Our Lives', was among the diners congratulating expert chef Albert Crespo, at the beautiful hacienda-style **Arriba** restaurant on Pico Blvd. in West Los Angeles. Mexican specialties are featured.

Los Angeles are Mazatlan, Puerto Vallarta, Manzanillo and Acapulco. Sailing from Acapulco, visits are made to Zihuatanejo/Ixtapa, Puerto Vallarta, Mazatlan and Cabo San Lucas.

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Hedy Lamarr

Continued

vented most of the rest." She sued. This and her suits against ex-hubby Lee and the producers of *Femmina* have occupied much of her time and have earned her the name, "Litigating Lady."

In 1966 before the book was released Hedy was arrested for shoplifting an \$85 pair of slippers at a Los Angeles May Company store even though she was reportedly carrying \$14,000 in uncashed checks. She was found not guilty but the bad publicity ruined her chances for a screen comeback in the film, *Picture Mommy Dead*.

In 1971 Hedy was involved in another suit charging rape, and in 1972 she lost another round in her battle against the publishers of *Ecstasy and Me*.

Today Hedy lives in New York City. As to her heyday as a top star she says she never lives in the past but does recall those days at MGM as "happy memories, but that's it. I'm living for today and tomorrow. I haven't really lived yet, you know. They say I have but I haven't. And, I'm ready." ☆

1. Films in Review, 1974.
2. *Ecstasy and Me*, 1966, Bartholomew House.



AT THE AWARE INN on Sunset, co-owner Bernard Naoumoff shows the new luncheon menu to interior designer Liliane Bector, owner of the Insignia Collection — on N. Robertson in Beverly Hills. A former actress Liliane appears in films as Liliane Biver.



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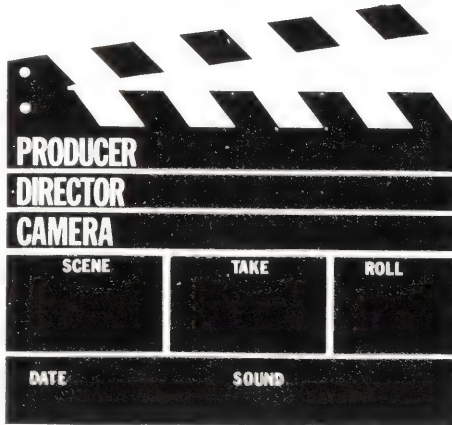
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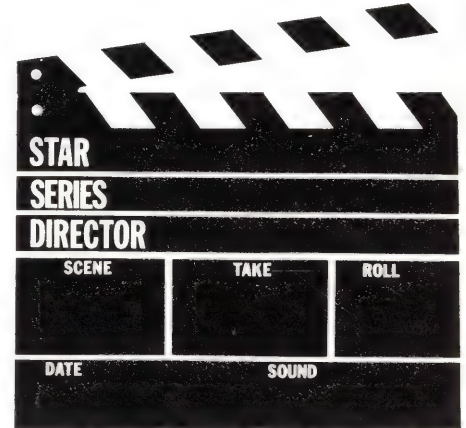
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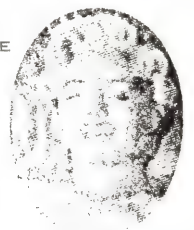
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Palaces of Dreams
Continued

a more violent or ethnic nature and an occasional special attraction first run such as *The Empire Strikes Back*.

As with the Orpheum down the street, at the State the memories of a greater day still linger.

Nineteen eighty has been a year of optimism as to the survival of Los Angeles' unique cinema cathedrals, though the Wiltern still stands as a possible casualty.

The conversion of the former Fox-Wilshire into a legitimate playhouse, the successful stage musicals at the Pantages and the reopening of the Warner Beverly Hills once again to films reaffirms the faith of the theatregoing public in these seemingly indestructible *grande dames* of entertainment.

The fact that the movie palaces in downtown Los Angeles have survived the decades, despite notable losses of the Paramount, Warner's, and the RKO Hill Street, can be attributed to the late Sherril Corwin of Metropolitan Theatres, the operating arm of almost all of the downtown theatres. Mr. Corwin's lifelong unfaltering belief in these theatres has proven their worth.

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MOVIE REEL

Continued

and Western Heroes Appreciation Society," was launched at Christmastime. Dues are \$6 a year for four quarterly journals and an occasional 8x10 photo for that fee, James Bowman of 743 Harvard, St. Louis, MO 63130 writes us. Main idea of the club, he says, is to remember the A and B stars.

Glenda Jackson, who began rehearsals in January for her Broadway debut in "Rose," doesn't find that her roles mirror her life. "I'm infinitely more vulnerable than many of my characters," she told one reporter. "I tend to portray fairly strong-minded ladies. When I'm performing, I'm in an artificial world where there are no real surprises. Real life isn't like that. Real life is messy and often bewildering..."

Jean Peters has been set for a lead in "Peter and Paul," the actress' return to acting after a four-year absence.

Project is a four-hour Universal TV production for

CBS-TV. **Anthony Hopkins** stars as Paul, **Robert Foxworth** as Peter. Peters plays the role of a wealthy Roman convert to Christianity... **Bette Davis** will star in "Family Reunion," four-hour NBC-TV vidpic being produced by Columbia Pictures TV and Creative Projects, to serve as the pilot for an hour series... **Diane Ladd** will star in the title role of "Martha," a film about Martha Mitchell, to be shot next summer.

Film will be based on reminiscences from the files of Helen Thomas, UPI White House correspondent, who knew Mitchell well. She will be special consultant for the picture... **Barbara Stanwyck** will be honored by the Film Society of Lincoln Center in N.Y. April 20.

She is but the second actress to be honored by the society, joining Joanne Woodward who shared her honor with husband Paul Newman... **Kris Kristofferson**

joins **Jane Fonda** in Orion Pictures' "Rollover," under producer-director Alan J. Pakula... **Danny Kaye** will make his TV dramatic debut in "Skokie," a CBS-TV telefilm showing how citizens in Skokie, Ill., became involved in a controversy with neo-Nazis.

Roger Moore has signed to star in "Taipan" for Georges-Alain Vuille. The project, which will earn him more than \$2 million, will keep him in Yugoslavia next summer... **David Niven**, reports that he has almost finished his first novel, which will be published by Doubleday next September. Niven's two earlier books now have sold 12 million copies, worldwide.

Bette Davis and **Douglas Fairbanks Jr.**, were chairpersons for the Mountbatten Memorial Fund party at which **Elizabeth Taylor**, **Rock Hudson**, **Kim Novak** and **Tony Curtis** turned up after the premiere of their movie, **Agatha Christie's "The Mirror Crack'd"**... **Henry Fonda** was honored in January at the Omaha Community Playhouse where he

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To a prolonged standing ovation, Britain's most famous actor, Sir Laurence Olivier, 73, was honored once again by his theatrical peers.

Olivier, who has collected an array of film, television and theater awards in his 58-year career, was presented a surprise special award at the annual Society of West End Theater awards ceremony at London's Piccadilly Theater.

"If I live to be 500, I won't have a night so joyous to me," he said in accepting the prize, honoring his contribution to the British stage. "It's the most beautiful thing to have the approbation of one's fellow performers."

made his first stage appearance in 1925. The tribute to Fonda, who has helped the playhouse from time to time and now is honorary chairman of its half-million dollar fund drive, includes a review of his 56-year stage, screen and television career

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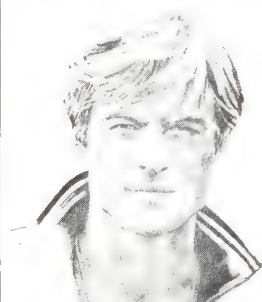
Humphrey Bogart



Frank Sinatra



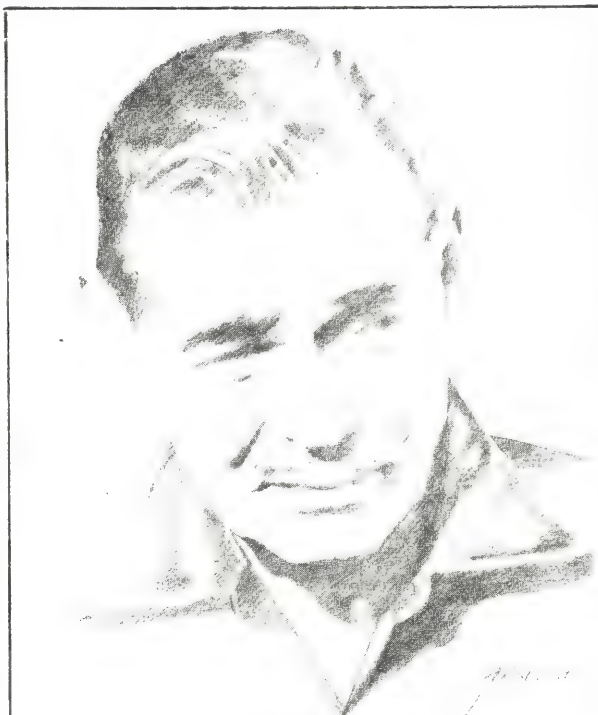
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SELLING ORIGINAL COVERS, full page portrait pictures, fashion layouts, pictures/articles, from movie magazines (and other sources) of the 30's/40's (some 50's). Also movie stories from screen romances/movie story magazines. Reasonable prices. Carroll, 145 No. 23rd., Kenilworth, New Jersey, 07033. (2-3-'81)

5000 ORIGINAL MOVIE POSTERS 1940s—present. Catalog \$1. J.H. Beal, 38 Cottage St., Littleton, NH 03561. (2-80—3-81).

FAVORITE STARS! Buying and selling autographed photos! Send offerings or wants (w/SASE) to: Walter Thomas, 24 Calif. St., #312, San Francisco, CA 94111. (2-'81-8-'82)

JEANNE CRAIN: Thousands of stills, snapshots, clippings, posters for sale, Charles Finley, 10865 Fruitland Drive, Studio City, CA 91604.

MISCELLANEOUS FOR SALE: Star clippings, old and new. Reasonably priced. S.A.S.E. Betty Burris, 4121 So. Yates Way, Denver, CO 80236. (2-3-'81)

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FOR SALE — 2 volume set of 40 years of screen credits \$17. The illustrated **Elvis & The Films of Bing Crosby**, \$9 each and other hard covered movie books to sell. Anna E. Vannoy, Box 51, Star Route 2, Mt. Zion, W. VA 26151. (9-12-'80)

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Selling some of my Betty Grable collection at this time such as movie stills, posters 11x14 lobby card sets and several authentic and personal autographs of Betty. No lists. Send your wants to Millie De Palmer, 16 Pine St., Portland, Maine 04102. (12-2-'81)

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Autographs of movie stars, bought and sold. Catalogues issued. Neale Lanigan Autographs, 1 W. Butler Ave., Ambler, PA 19002. (9-4-'81)

MOVIE MEMORABILIA for sale. Send \$1 for 40 page listing. Jim Szakas, 545 Sherbourne St. Apt. 1509, Toronto, Ontario M4X1W5, Canada. (2-80—3-81).

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Posters, lobbies, stills, etc. Stamp brings list. Schroeder's, Dept. M, Box 2211, Livonia, Mich. 48150. (11-12-2-3-'81)

MOVIE SONG SHEETS — Crosby Disney, Hayward, Lamour, Martin-Lewis, Sinatra, etc. Free list. Dean Pappas, 11-E Reler Lane, Somerset, N.J. 08873. (11-12-2-3-'81)

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ORIGINAL PORTRAITS PAINTED: Grable, Monroe, Hayworth, Darnell, Turner. From out photographic sources or yours. Howie Butler, 2343 E. Larpenteur, St. Paul, Minnesota, 55109. (9-4-'81).

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Deadline Jan. 25 for March '81

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Movie Memorabilia Mail Auction: Posters and Lobby Cards of the 30's, 40's, 50's and 60's, including R. Reagan, Gable, Cagney, Westerns w/ R. Rogers, G. Autry, J. Wayne and many more. Press kits and other press items along with T.V. posters, T.V. press items. Collection of Movie Star Photos signed in 1938 (92 in all) including Humphrey Bogart, George Raft, Joan Crawford, Shirley Temple, Robert Donat, Gene Tunney, Robert Montgomery, Paul Whiteman, Fay Wray (King Kong), Walter Winchell, Jackie Cooper (Little Rascals), Edward G. Robinson, Roy Rogers, Tommy Dorsey, Jeanette MacDonald, Boris Karloff, Fred Astaire, Benny Goodman, Basil Rathbone, Harold Lloyd (silent), Tyrone Power, Mary Pickford (1928), Ozzie Nelson, Jean Rogers (Buck Rogers series), Jane Wyatt, The Ritz Bros., Cary Grant, Mae West (1979), Ethel Waters, Clark Gable, John Garfield, Judy Garland, Bill Robeson, Jack Benny and many more. Send \$2.00 for catalog to **The Berry Auction Company**, 8380 Santa Monica Blvd., Los Angeles, Calif. 90069. (213) 650-1223 (2-81)

Movie Memorabilia for sale or trade from the 30's to the present. Clipping packages, songsheets, pressbooks, etc. Will trade for material on Mansfield, Monroe, Van Doren, and Dors. Mike Henley, #9 Juri St., San Francisco, Calif. 94110. (2,3,4,5,81)

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FREE LIST of 2,300 available stars' addresses; **FREE LIST** of "B" Western items; 25% off almost any in-print movie book (send title, author, publisher, and \$5 deposit); photocopied review service: 1/\$1.50; 6/\$75.0; 13/\$10 — reviews of any film, silent or "talkie." Want lists solicited! From: Bowman's Movie Memorabilia, 743 Harvard, St. Louis, MO 63130. (8-10-81)

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Wanted: **Original sheet music** of Rodgers & Hart song "That's Love" from 1934 film "Nana." L.H. Miller, 3650 - 13th Ave. N., Seattle, WA 98119 (12-2-81)

HEDY LAMARR material wanted. Her whereabouts and life today. Data, etc. also her Auction Catalogue. R. Graf-to, 3459 60 St., Woodside, N.Y. 11377.

Wanted: Anything on **B. Belgeddes** and **M. Clift**. Would also like to hear from other serious fans. J. Wall, 2718 Elva Dr., Kokomo In. 46901.

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No collection too large or too small. Top prices. Captain Bijou, P.O. Box 5106, Sherman Oaks, California 91406. (11-12-2-3-81)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (9-12-80)

WANTED: FILM PRINTS of Between Us Girls, Fired Wife, Till The End of Time, Honeymoon. Super 8 or 16mm. Write C.N. Santos, P.O. Box 19001, Oakland, CA 94619. (11-12-80)

Wanted Pier Angeli & Rick Nelson material particularly books on Angeli. Dina Di Mambro, 11808 Oxnard St., No. Hollywood, CA 91606. (11-12-80)

WANTED — Material on Jean Rogers, Priscilla Lane, Mary Tyler Moore. Buy or trade, have hundreds of female stars and players 30's to 70's. R.F. Reynolds, P.O. Box 117, Floral Park, N.Y. 11001. (11-12-80)

Wanted: Any material (especially photos/stills) on Lesley Ann Warren. Buy. Just name price. C. Egan, P.O. Box 581, Spring Valley, CA 92077. (11-3-81)

Wanted: Anything (!!) on Jean Harlow, include price. Write to: Hilde Augustson, 2043 Kerwood Ave., W. Los Angeles, CA 90025. (11-12-80)

Want any and all material clippings, photos of

HEIDI STROH, International film star will trade for photos. Write what you have — what you want. John R. Graham, c/o Hollywood Studio Mag., P.O. Box 5815, Sherman Oaks, CA 91413. (TF)

Wanted: **Shirley Temple** anything from the 30's. Especially want pressbooks, posters, lobby cards, clippings and scrapbooks. Alma Carmichael, 10301 East 30th Terrace, Independence, MO 64052 (2-3-81)

WANTED: Darnell portraits from *No Way Out*; *The Great John L.*; *Slatery's Hurricane*; *The Lady Pays Off*; *Second Chance*; *Anna and the King of Siam*. M.W. Godwin, Rt. 5, Dunn, NC 28334 (8-2-81)

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & color & B&W portraits club material, V Ferraro, 3902 Barcelona St., Tampa, FL 33609. (8-11-81)

WANTED: ELVIS PRESLEY records, memorabilia, etc. Also have various Elvis items for sale. Send your want list. ANNA LABBATE, P.O. Box 1233, Church Street Station, New York, N.Y. 10008. (12-7-81)

Wanted: **45 RPM RECORD** of Liza singing New York, New York. Ray Siegert, 2331 Candace St. 15216 (2-3-81)

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Wanted: **Books, magazines.** Anything on Bert Williams, Ruth Terry, Virginia Bruce, Ziegfeld Follies. Gordon Kabowitz, 7943 S. Bennett, Chicago, ILL 60617. (2-3-81)

Will buy **MARIA MONTEZ** material. If you're her fan, write J. Schray, 6721 Troost Ave., No. 5, No. Hollywood, CA 91605. (2-3-81)

Wanted: **GLAMOUR PHOTOS.** Buy, sell, trade. Contact **PHOTOGRAPHY**, P.O. Box 3414, Ventura, CA 93006. (2-3-81)

WANTED: 40's-50's material, candid snapshots of Marilyn Monroe. Magazines: **FAMILY CIRCLE**-Apr. 26, '46, **PAGEANT**-June '46, **MM BEAUTY SECRETS**-'55, **SALUTE**-Aug. '46, **N.Y. SUNDAY NEWS**-Feb. 15, '53, **COLLIER'S**-Oct. 16, '53, July 9, '54. Barbara Edwards, Route 4, Box 139c, Marietta, Ohio 45750. (2-3-81)

WANTED: "WHO'S WHO IN HWD." annuals. '53, '55. "Movie Pin Ups" magazines circa '53, "Movie Life Yearbooks;" "Screenworld," '51, '69, '70, '71, '72. R. Hagen, 4707 Connecticut Ave., N.W. Wash., D.C. 2008 (2-3-81)

Wanted: **MOVIE MAGAZINES** with Marilyn Monroe on the cover. Send to Donald Konfeind, 2562 W. Estes, Chicago, ILL 60645. (2-3-81)

"WANTED: Swimming pictures of Ronald Reagan, Art Linkletter, Richard Arlen, Jackie Gleason, Fernando Lamas and Marta Toren." (2-3-81)

WANTED: 10" Columbia LPs from Doris Day films of the fifties. Joe Scadden, 949 Kilburn Ave., Rockford, ILL 61103 (2-3-81)

Wanted: **'Gone With The Wind'** items. Also Celebrity Paperdolls. State prices. V. L. Homann, 8215 Elrod, Houston, Texas 77017 (2-3-81)

Wanted: **Alan Ladd**, video or film, exchange or cash. Jim Denning, 3706 Cairnbrook Ct., Columbia, S.C. 29210. (2-3-81)

WANTED: Material on Jayne Mansfield, Joi Lansing, Barbara Nichols and Mamie Van Doren. Bobby Franklin, P.O. Box 558, Clarkesville, Georgia 30523. (2-3-81)

Wanted: **Photos of Jane Mansfield** at Hollywood Publicists Ball and in her Las Vegas nightclub act. Also photos of Mae West in her Las Vegas act. E. Suguro, 4538 34th Ave. S., Seattle, WA 98118. (2-3-81)

Wanted: **16mm or videotape** of Dr. Who serials starring William Hartnell or Patrick Troughton and "Mind of Evil" serial starring Jon Pertwee. Top prices paid. Larry Charet, 1219A Devon Ave., Chicago, ILL 60660 (2-3-81)

THE GREEHYS COLLECT on Annette Hanshaw, Jerry Cooper, Jimmy Farrell, Ray Heatherton, Maureen O'Hara, James Stewart, Joan Crawford records, photos, clippings, posters, song sheets. Bill Greehy, 4879 Broadway, 2E, New York, N.Y. 10034 (2-3-81)

Deadline Jan. 25 for March '81

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The International Al Joison Society currently looking for new members in newly formed southern California chapter of Al Joison Society. For information re: Membership please write: Joison Society, P.O. Box 84185, Los Angeles, CA 90073. (8-9-10-11-12-2-81)

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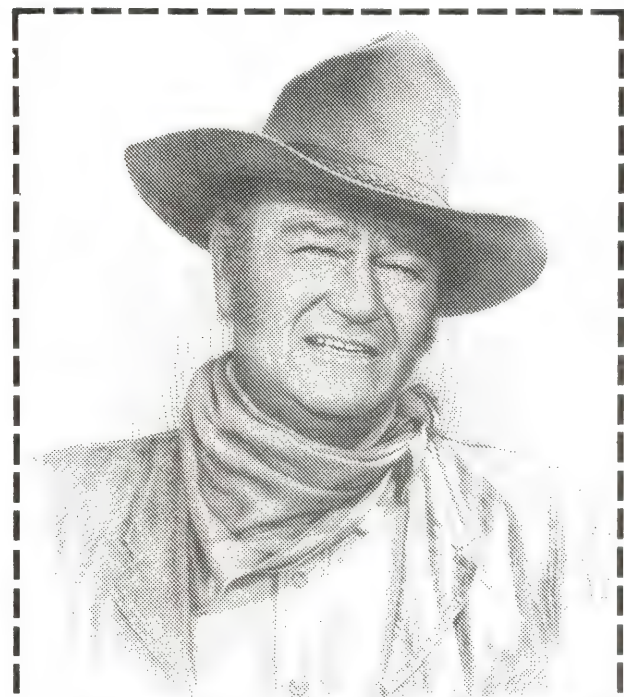
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Passing Parade

By Kirk Crivello

Doris Davenport



Eddie Cantor and Doris Davenport, as Eddie and To in the Ice Cream Color Fantasy of *Kid Millions*, Eddie Cantor's fifth annual screen musical comedy for Samuel Goldwyn.

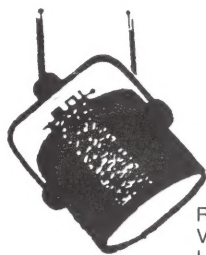
Doris Davenport and Eddie Cantor in *Kid Millions* (1934), the film she began as a Goldwyn Girl and completed as the ingenue lead. After a stock MGM contract, she became Doris Jordan at RKO, most notably in *Sorority House*. David O. Selznick considered her a strong contender for Scarlett O'Hara in *Gone With the Wind* but instead mentor, Sam Goldwyn, cast her in *The Westerner* (1940), as the farmer's daughter who marries Gary Cooper. Director William Wyler wanted his wife, Margaret Tallichet for the feminine lead and made it obvious during the production. Not overly ambitious, she married, and moved to Monterey, California. For many years she worked as a photo-lab assistant, until her death on June 18, 1980, at 63 years old.

Iris Meredith



The prize of stardom eluded beautiful Iris Meredith, a Columbia B-picture heroine. With Onslow Stevens in *Those High Grey Walls* (1939), one of her rare non-western roles.

Iris Meredith had the looks and the talent to match, but was chiefly confined to riding the rails at Columbia Pictures. She launched her career as a showgirl (under her real name Iris Shunn) in George White's 1935 *Scandals* and *Roman Scandals*. Later worked primarily in westerns. Iris is best remembered for "The Durango Kid" series she did with Charles Starrett. They first teamed in *First Outlaws of the Prairie* (1937) through *Thundering Frontier* (1940). She died January 22, 1980, age 64, at Northridge Hospital of a heart attack. Surviving are a daughter Deanne Sereci and a grandson. ☆



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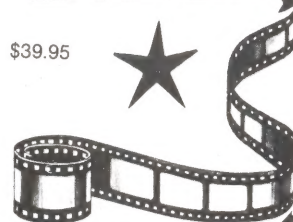
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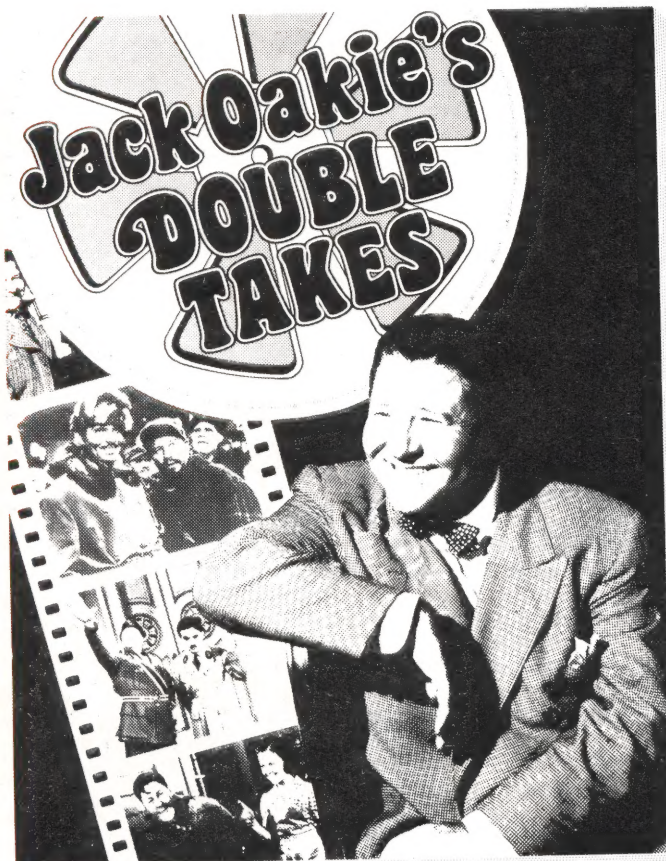
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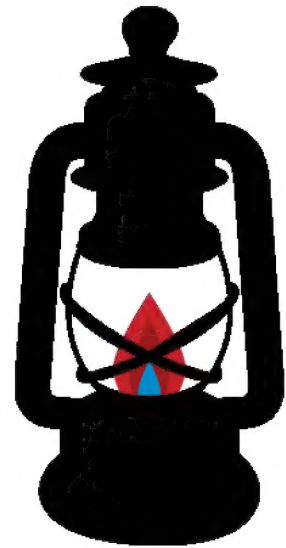
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